57

CHRISTMAS NEXT WEEK

20 Cents
DEC. 18, 1920

Dramatic Mirror and THEATRE WORLD

PAULINE FREDERICK

Dramatic Star Who Has Won Great Success on Stage and Screen

The most beautiful and complete edition of any theatrical magazine ever published

1920 XMAS ISSUE

of

DRAMATIC MIRROR

The Xmas Edition of the combined Dramatic Mirror and Theatre World is promised to our readers as the most complete and beautiful edition that we or any other theatrical magazine has ever published.

There will be many pages of beautiful illustrations, not a few of which will be run in full colors.

The best authorities in every phase of amusement life, vaudeville, legitimate and screen, will contribute special articles. There will also be special sections, fiction and other features.

The following are but a few of the people who are contributing the special articles. Each is an authority.

E. F. ALBEE
GEORGE COHAN
CORSE PAYTON
WILL ROGERS
LOUIS REID
MARK VANCE
S. JAY KAUFMAN
JOHN J. MARTIN
BENJ. DE CASSERES
JOHNNY O'CONNOR

These people will certainly produce a magazine worthy of a permanent place in any library. Don't miss it!

Advertising

This year our advertisers will reach the combined circulation of Dramatic Mirror and Theatre World in the one publication.

COLOR advertisements must be in by December 18th.

BLACK and WHITE advertisements must be in by December 20th.

"Godless Men" heads the National Board Of Review's list of Exceptional Pictures.

GOLDWYN
Presents
REGINALD BARKER'S
PRODUCTION OF

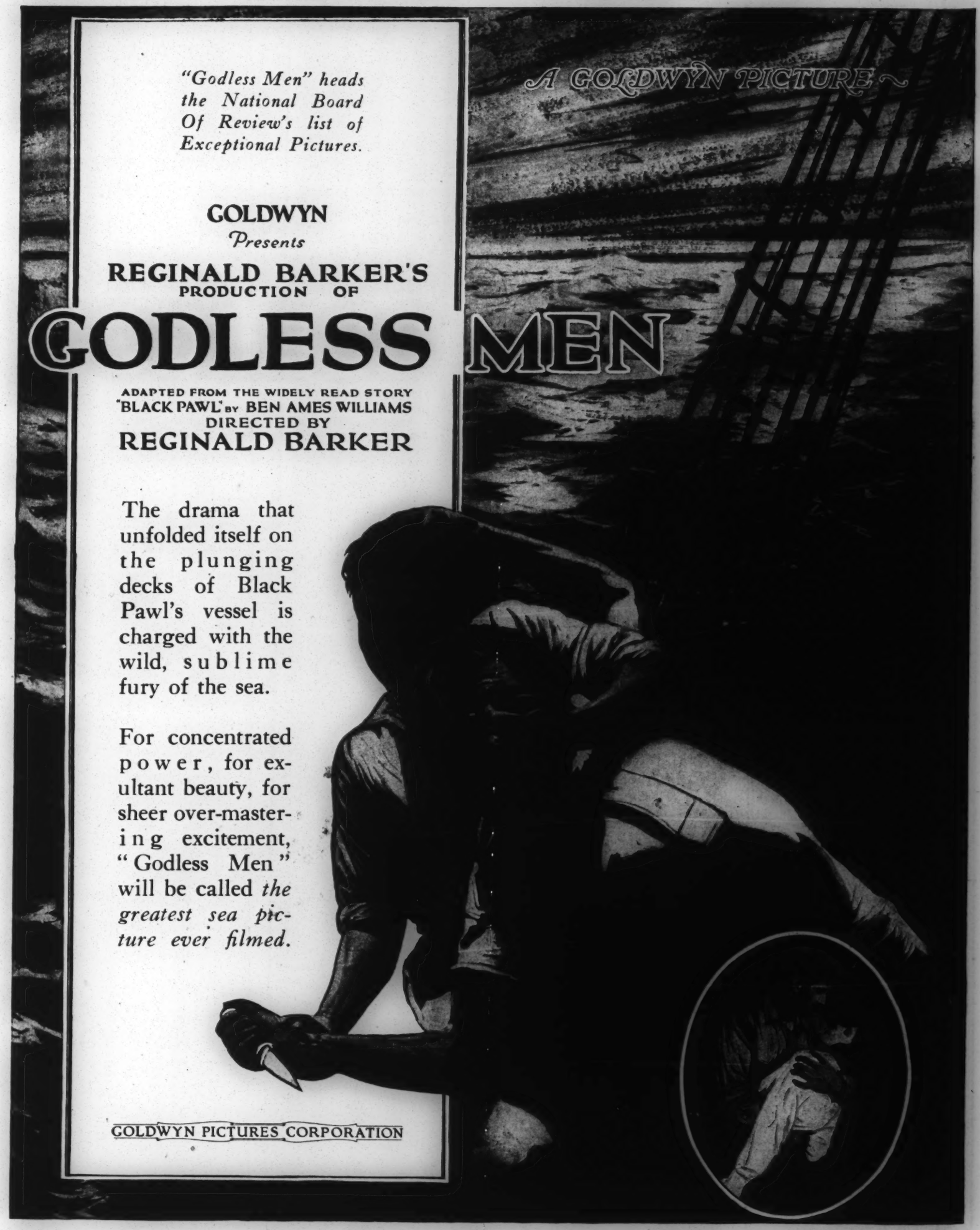
GODLESS MEN

ADAPTED FROM THE WIDELY READ STORY
"BLACK PAWL" BY BEN AMES WILLIAMS
DIRECTED BY
REGINALD BARKER

The drama that unfolded itself on the plunging decks of Black Pawl's vessel is charged with the wild, sublime fury of the sea.

For concentrated power, for exultant beauty, for sheer over-mastering excitement, "Godless Men" will be called *the greatest sea picture ever filmed.*

GOLDWYN PICTURES CORPORATION



The Greatest Sea Picture Ever Filmed

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

"VALAZE"
Beauty Preparations

And throughout the coming autumn and the harsher winter they will remain equally flawless,—these same complexions,—if they will be allowed to continue under the same expert guidance and under the influence of the same unfailing Beauty Aids.

FRECKLES, SUNBURN AND TAN.

Valaze Beautifying Skinfood, removes discoloration, sallowness and freckles; moderates and prevents lines and wrinkles; insures a clear, soft, exquisite complexion. Price from $1.25.

Valaze Sunproof and Windproof Cream, protects the skin from ill-effects of exposure to sun, cold or wind, *preventing* tanning, sunblister and roughness. Also excellent foundation for powder. Price from $1.10 up.

Valaze Bleaching Cream, bleaches away sunstains, tan and furmarks. Price from $1.10 up.

Valaze Whitener, completely hides redness or discoloration of the skin. Will not rub off during the dance. Constitutes a boon for evening functions. Price from $1.00 up.

BLACKHEADS AND SPOTS.

Valaze Blackheads and Open Pore Paste, used for washing in place of soap. Clears and renews the skin, reducing pores to normal, and effaces blackheads. Price $1.10 and $2.20. For more obstinate condition, No. 2, priced at $1.50 and up.

Valaze Beaume Blanc, remedies spots, rashes and soreness, and allays irritation. Price $1.75 and up.

WRINKLES AND RELAXED SKIN

Georgine Lactee, overcomes looseness and sagginess of the skin on the face, throat and around the eyes. Price $2.75 and up.

Roman Jelly, remedies and prevents fine lines and relaxation of the skin. Price $1.50 and up.

There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme. Helena Rubinstein
of Paris and London

46 West 57th Street New York City
ATLANTIC CITY, N. J., 1427 Boardwalk; CHICAGO, ILL., Mlle. Lola Beekman, 30 Michigan Avenue; SAN FRANCISCO, CAL., Miss Ida Martin, 177 Post Street and Grant Avenue; BOSTON, MASS., E. T. Slattery Co.; NEW ORLEANS, LA., Mrs. C. V. Butler, 8017 Zimple Street; DAYTON, OHIO, "Elinor's"

Dramatic Mirror
and THEATRE WORLD

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CHICAGO
STATE LAKE BLDG.
ROBERT D. BONIEL, Mgr.

LOS ANGELES
424 SOUTH BROADWAY
RAY DAVIDSON, Manager

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Out in New York on Thursday dated the following Saturday.

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Bessie Damsey
Silk "Underthings"
Negligees
are the choice of all those whose good taste is unmistakable.
At the Better Shops
Bessie Damsey
201 East 16th Street
NEW YORK
Alma Francis posed in this beautiful "Ming Toy" creation

E. F. ALBEE
GEORGE COHAN
CORSE PAYTON
WILL. ROGERS
LOUIS R. REID
MARK VANCE
S. JAY KAUFMAN
JOHN J. MARTIN
BENJ. DE CASSERES
JOHNNY O'CONNOR

and a host of others

Are writing Special Articles for the

XMAS MIRROR

The Christmas Dramatic Mirror and Theatre World will be printed in full colors throughout—inside as well as outside—and in addition to the special articles will be profusely illustrated in full colors.

OUT IN NEW YORK DEC. 23

Color advertisements must be in by December 18th.

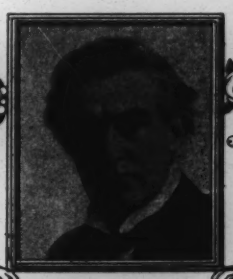
Black and white advertisements by December 20th.

Florence Reed

W.K. Ziegfeld

Emile Chautard

Henry Stephenson


Tyrone Power

Norman Trevor

Earle Foxe

William Roselle

Paula Shay

Mlle. Dazie

Philip Bartholomae

Ethel Donoher

"W.K. ZIEGFELD Presents--"

Florence Reed — A Renowned Star
Emile Chautard — A Great Director
Norman Trevor — Earle Foxe
Tyrone Power — Henry Stephenson
William Roselle — Mlle. Dazie
Paula Shay — Ernest Lambart

A Wonder Cast of Distinguished Artists

Philip Bartholomae — A Noted Dramatist
Ethel Donoher — A Gifted Writer

In one production! What names to conjure with! And what a wealth of genius they are bringing to the first of

now in the making!

A symbol of dramatic excellence to theatre-goers the world over,

"W.K. ZIEGFELD Presents"

will soon become a by-word among screen-lovers everywhere and

A BUY-WORD TO EXHIBITORS

ZIEGFELD CINEMA CORPORATION
W.K. Ziegfeld, president
FIFTH AVENUE AT FORTY-FOURTH STREET
New York

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

ALICE LAKE — *One of the most charming and popular of the cinema's players, who is being starred in Metro pictures. Her next picture, now in the making at the Hollywood studios, is entitled "Mother Love."*

DRAMATIC MIRROR

Page S. Jay Kaufman!

FROM Owen Davis comes word which will interest every writer for the theatre. It is to the effect that copies of the Standard Minimum Contract adopted by the Dramatists' Guild of the Authors' League of America, Inc., and ratified by the Producing Managers Association may be obtained from the Authors' League. This contract went into effect on November 1. Every manager of the association has agreed to use this form of contract in dealing with members of the guild.

Says Mr. Davis: The council at its first meeting ruled that every member in order to retain membership in the guild must sign the enclosed pledge and return the same to the guild office. It was also ruled that the Arbitration Board shall not act on disputes arising under any contract signed in violation of the pledge.

"The following members of the council present at the last meeting: Eugene Buck, Edward C. Carpenter, Owen Davis, Anne C. Flexner, James Forbes, Otto Harbach, Anthony P. Kelly, Jerome Kern, Edward Locke, Channing Pollock, Edwin M. Royle, Mark Swan and Rita Weiman have *pledged themselves to file with the Secretary of the Authors' League a copy of any future contract signed by them.* All Guild members are expected to follow this plan. These contracts will be treated as entirely confidential, will be inspected by the Secretary of the League, and sealed and filed by him. The object of this procedure is to solidify the Guild and protect the members.

"Any dramatist unfamiliar with the scale of royalties, the reliability of agents or managers or any other problems arising in regard to the signing of a contract are advised to consult the council. Enquiries should be addressed to Mr. Eric Schuler."

Every author should join the Authors' League. Of that there is no longer any question.

That a group of authors will protect the unknown author in this way proves beyond any doubt the value of the Authors' League.

Moreover THOSE authors are all successes. THEY do not need protection.

They can demand their own terms. The NEW author cannot.

And this contract is not only STANDARD, it is MINIMUM.

It protects in many other ways. It says that an author shall have *at least* so much. There is nothing which says he shall not have more. But it prevents the system which made a new author a joke. And it means that he has every chance of getting his earnings.

You cannot afford not to investigate this work if you write or intend to write for the theatre.

. . .

On The Broadway

Someone asked me why the Broadway Theatre is not the success the Palace is.

I think it is not due to the "combination" bill of vaudeville and pictures. Because the combination really gives more for the money than the vaudeville bill alone. I have watched the Broadway bills and they are excellent.

The interior of the theatre is gloomy. The Keith theatres have established a standard.

. . .

On Failures

Explaining failures isn't a pastime I like. Because it's such a waste. Plays just fail. And experience seems to show that no amount of sagacity will prevent a failure. Belasco has had his. Cohan has had his.

Still I am wondering why "The Young Visiters" failed.

It was superbly charming. It had moments so amusing that they will linger long in one's memory.

And yet the night I saw it I heard a man say in the lobby, "The next time they send me to a play like this I'll ask for my money back."

And another said, "How do they get away with this kind of scenery?"

And another, "This is immense. I'm going to send all my friends to see it."

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They gave very faint praise to "The Broken Wing" and "Thy Name is Woman" and yet both are successes.

Is it because being critics they are out of touch with the average theatregoer?

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On First Nights

Good.

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Accordingly "Sally" on Tuesday next, "Mary Rose" on Wednesday and "Deburau" on Thursday.

Week after week when I see several important openings announced for the same night I wonder if the publicity men ever take their employers to task about it. The good publicity man knows that dividing the interest the following day makes it just that much more difficult to "put the play over." And on the basis of dollars and cents the advertising value is not to be treated lightly.

From September to May gives the managers about one hundred and eighty nights. There are not more than one hundred and eighty plays produced. Why then must there be a conflict? Especially when two or three are produced on a Monday and none on Wednesday, Thursday or Friday.

ENID BENNETT

Beautiful Australian actress now appearing in Paramount pictures. Her latest is called "Silk Hosiery"

¶ Do you want to go into mourning?
¶ For the death of your rights?
¶ Then do nothing about this Sunday closing nonsense.
¶ The prohibition laws were simply the beginning.
¶ The Sunday closing is the next.
¶ The anti-tobacco workers have been at their work for years.
¶ Then what?
¶ And it is all your fault. Yours and mine. We all talk a lot about it but what else de we do? Nothing.
¶ If we begin a movement to fight will you join that movement? If, as he has promised, Augustus Thomas heads the fights will you join it?
¶ If we induce Mr. MacAdoo, Mr. Baruch, and others to join a practical common sense systematic movement will you join?
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¶ Tear out this page and mail it to me at 133 West 44th Street, New York.
¶ You will immediately be entered as an opponent of the Blue Laws.

On Booth

I asked the New York University authorities to give me a statement as to the results of the election to the Hall of Fame. Booth as you know lacked three votes.

The statement:

History of candidacy; votes received by Booth and his chief opposition for election:

	1910	1915	1920
Booth	30	38	48
Jefferson ...	—	21	15

Booth, because of his marking of "More Justly Famous" needed only a majority, or 51 votes, for election. Jefferson needed a two-thirds majority, or 67 votes.

Table of voting in the 1920 elections, just closed, showing how the various groups of electors cast ballots for Booth and Jefferson:

University and College Presidents (Number Voting—27), Booth—12, Jefferson—5, Total—17.

Professors of History; Historians (Number Voting—18), Booth—8, Jefferson—3, Total—11.

Scientists (Number Voting—11), Booth—8, Jefferson—0, Total—8.

Authors and Editors (Number Voting—14), Booth—8, Jefferson—2, Total—10.

High Public Officials and Men and Women of Public Affairs (Number Voting—19), Booth—5, Jefferson—3, Total—8.

National and State Judges (Number Voting—12), Booth—7, Jefferson—2, Total—9.

Totals: Number Voting—101 (1 Blank Ballot Cast), Booth—48, Jefferson—15, Total—61.

It will be observed that the university and college presidents cut Booth more severely than any other group (less than half of them gave him a vote) except the men and women of affairs, less than a third of whom voted for Booth. Each of the other groups gave Booth a majority, the scientists casting eight of their eleven votes for him, and giving none to Jefferson.

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DRAMATIC MIRROR

JUSTINE JOHNSTONE

Whose beauty and distinctive charm are most appealing on the screen in her first Realart picture, "Blackbirds"

Broadway Buzz

FROM LOUIS R. REID

DID you know that "The Bronx Express" is being adapted from the original Russian for the American stage? If so, do I hear you say that it is fitting and proper that a play bearing this title must and should be adapted from the original Russian for the American stage?

. . .

"I want to see 'Billions,'" S. J. K. telephoned, "because I thought it was a picture about the movie industry."

. . .

Not to Be Blamed

"The reformers heard tales of a man who had seen Annette Kellerman in a moving picture production and had never been the same since." —(News item.)

Alexander Woollcott witnessed Miss Lotus Robb in "Rollo's Wild Oat" and has not been the same since. George Jean Nathan saw Margaret Illington in "Our Little Wife" and has not been the same since. Will A. Page has never been the same since he saw for more than a hundred nights the living statue of Aphrodite in the spectacle of that name. There was a little blonde on Fifth Avenue last Saturday afternoon, dressed in a squirrel dolman, a little black hat with a small feather, the sheerest of silk hosiery and satin pumps. Her eyes were grey-green, large and liquid. Her nose was slightly retrousse. Her mouth was a most piquant Cupid's bow. She gave just the hint of a smile. I have not been the same since I saw her.

. . .

Everybody wants to be different in New York. Here is the Pennsylvania Society which has just held its annual dinner—in the Waldorf Astoria.

. . .

Bouncing the Bounce

"The Recreation Commission of Detroit has placed a ban on the Boston Bounce in public dance halls, contending it is danced very vulgarly. In society it is danced with a slight bounce, but without the terrible jiggle seen in public dance halls"—(news item). The idea of the much-

vaunted city of culture, where the Lowells speak only to God—or is it the Cabots?—having a dance called the Bounce is in itself fantastic. To realize, however, that what is good enough for Boston is not good enough for Detroit is somewhat disturbing. It will make Boston proclaim boisterously that Detroit is hopelessly provincial.

. . .

It is announced that "Mutt and Jeff" will be produced shortly with an all negro cast. Would you say now that Bud Fisher draws the color line? Or would you say that he didn't.

Literally or Figuratively or Both?

"Flossie De Vere who led several numbers vivaciously, looked immense in tights"——(Variety).

. . .

It Wants to Be Green-rich Village

Now it is claimed that Charles Garland, the young man who refused an inheritance of a million dollars, learned his ideas about the uselessness of wealth in Greenwich Village.

Fancy Greenwich Village considering wealth useless! There are more plans to get-rich-quick hatched in a day in Greenwich Village than in any other section of the town.

. . .

Fifty more votes than voters were revealed in a class election held at Harvard the other day, which proves that political science is more ably pursued there than mathematics.

. . .

The Real Hero

What is a hero—in the eyes of women? Is he not a figure of captivating physique and exquisite charm? Has he not been painted down through the ages as a figure irresistible to women chiefly because of his magnificent physical proportions and the appeal of his personality? Flappers, widows, grandmothers are all agreed upon the true heroic mould. Because of this agreement Cosmo Hamilton, Robert W. Chambers and George Barr McCutcheon have become rich, and the Saturday Evening Post holds two million—or is it three—in thralldom. Now we learn that the heroic is illusion, romance, a figment of the imagination—living only in the library, a fleeting figure of ink and paper. A man has just been arrested for having twelve wives. He is five feet tall. He weighs seventy-five pounds.

. . .

William A. Brady seems to be the orator of the day.

. . .

Tell It to the Marines

"Next year is to be 'Harding year' in clothing styles, according to members of the Custom Cutters' and Designers' Association. The President-elect wears conservative suits, leaning, it is said, to blues and dark grays, and that is what all well-dressed men will wear in 1921. There will be no frills." —(News item.)

What? No slit pockets, no pinch-backs, no one-button coats, no triangular lapels, no deep vents? I don't believe it. The cutters may know their business, but they don't know Broadway.

An Old Song Revamped

In speaking of Dr. Wilbur F. Crafts, the Blue Law propagandist, the World headlines: "Crafts Skilful Lobbyist: His Feats of First Day Show Drys and Blues Need Him." Now he has only to come out in behalf of the Reds to find a nationwide response. Then would we all join in the chorus: Three cheers for the Red, Dry and Blue.

. . .

True to Life and George Ade

A favorite comic opera plot of George Ade and Richard Harding Davis was the establishment of an American as the potentate of some tropical isle. It was a popular idea possibly because it was so fantastic and unlikely. But Ade and Davis, principally Ade, as his "Sultan of Sulu" is recalled, were greater realists than most of us supposed. The

papers tell us of an American marine who once rescued the Sultan of Llang Llang, a small island near the Philippines, from rough treatment at the hands of his comrades. The Sultan remembered the incident and proclaimed the adoption of his benefactor as a son. Now the Sultan is dead, leaving his throne, several pearl fisheries and a harem to the marine.

. . .

You Never Can Tell

A play broker told me yesterday with great emphasis that no manager will accept at the present a play concerning the capital and labor problem. This morning I read that Richard Walton Tully has accepted for production a play, entitled "The Right to Strike."

. . .

Dangerous Precedent

"Harriet Gimbel, of the 'Greenwich Village Follies,' is said to be the tiniest actress now appearing in New York. Miss Gimbel is just a little over four feet tall and has been presented by Eberhard Faber with a lead pencil 26 inches long and 1½ inches in diameter. This is said to be the largest lead pencil ever made for practical use."—(Press agent's bulletin.)

What if other press agents put up counter claims for "tiniest actresses?"

Progress in America

"WANTED," reads an advertisement, "Young Woman Partner to Play Vamp Part in Sketch, 'Claws of a Vamp.'" 'Strodinary, when you stop to think of it, that the day has come when one is compelled to advertise for a vamp.

. . .

He Was Invited—in Boston

The item recently printed in this well of wisdom that "General Nivelle has been here almost three weeks and as yet no press agent has announced that the hero of Verdun has been invited to this or that play" met the hurried attention of A. Toxen Worm, who, in his usual enterprising manner, is directing the management of the Shubert theatres in Boston. Mr. Worm writes that he "invited the General to attend one of our theatres here, even before the French consul knew he was coming."

. . .

Democracy in 42d Street

As a result of an accident to the steam pipes back stage of the Apollo Theatre, Frances White, star of "Jimmie," disregarding the most sacred traditions of stellardom, is now sharing her dressing room with the chorus girls of the company.

. . .

"The Puritan landed on Plymouth Rock," sings Raymond Hitchcock loudly. "I wish the old rock had but landed on him," he adds, with a twinkle, proudly.

. . .

Finance-Romance

Nothing is sacred to high finance. In its conquest of America it has penetrated the realms of sentiment. A marrying trust has been formed in Jefferson City, Ind., called the Gretna Green for a dozen states. The six "marrying squires" of that city

are heart and soul and pocket book with the eloping couples. It seems there has been too much price slashing. Now all the squires tie their knots in the same office and at the end of each week the fees are split.

. . .

You Know My Methods, Watson

Sir: After a protracted absence due to the press of affairs, I return to attack your valued columns with an item of vital importance. Even in this day when i's of v.i. are contending for space in your v.c., I make bold to aver that none is more entitled to a hearing than this. Here it is: If you would solve the mystery of the origin of Blue Law agitation find out the present address of the Bliss Exterminator Co., recently removed from quarters in Fifteenth St., near Fifth Ave. You may use this suggestion in any way you see fit. DE GUSTIBUS.

"Little Old New York"

Times have changed since New York was a young and struggling city, and Rida Johnson Young has charmingly portrayed the spirit of the old days in "Little Old New York" which Sam H. Harris is presenting at the Plymouth Theatre. Below, John Jacob Astor (Albert Andruss) is inclined to be a bit scornful of young Cornelius Vanderbilt (Douglas J. Wood) for his ferryboat and his harum-scarum ideas about steamboats. He believes that real estate is the thing to put money into, even if it is situated as far out in the wilderness as Gramercy Pond

Above Genevieve Tobin is a charming lad, sure, in her brother's outfit, and nobody suspects that she is really a charming lass

Above, Ernest Glendinning pauses on the stair-landing to wonder why he is so very much attached to his young ward

Alfred Cheney Johnston

THE NEW PLAYS ON BROADWAY

"CORNERED"

Madge Kennedy an Alluring Heroine in Crook Melodrama

Melodrama in four acts, by Dodson Mitchell. Staged by John McKee. Gowns by Bergdorf Goodman. Produced by Henry W. Savage, at the Astor Theatre, Dec. 8.

Nick ..... Morgan Coman
Jerry ..... Edward Fielding
Sing Hi ..... Charles Tong
Lola Mulvaney ..... Nettie Bourne
Mary Brennan ..... Madge Kennedy
Flanagan ..... Joseph V. Tullar
Rose ..... Natalie Manning
Mrs. Wells ..... Amelia Gardner
Frank ..... Elmer Cornell
Margaret Waring ..... Madge Kennedy
George Wells ..... Leslie Austen
Leontine ..... Therese Quadri
Brewster ..... Robert Forsyth
Casey ..... Thomas Gunn
Updike ..... Tom Walsh
Dr. Emerson ..... Charles Esdale

It is not the bland and ingenuous *Madge Kennedy* who, after scaling the heights of Hollywood, returns to the stage in "Cornered." Her art has ripened considerably. She has added emotionalism of a natural and convincing kind to her gifts. She plays with greater variety, and if anything, with more charm. She was always an alluring actress. In "Cornered" she is quite irresistible, for, combined with her physical grace, there is a subtle force and an ingratiating naivete.

It was to be expected that an actress of her skill would do wonders for extravagant melodrama. "Cornered," in her hands, takes on a quality of interest far out of proportion to its merits as a play. It is an archaic piece, written apparently at the time when the success of "Within the Law" was inspiring all playwrights to pay tribute to crooks. There are not many tricks of the crook melodrama school that have been missed in "Cornered."

Madge Kennedy Returns in "Cornered"—"Lady Billy" Shows Mitzi as Another Boy—Marionettes in "Rip"

For two acts the play meanders a slow stilted path. Underbrush of pretentious slang trips up the progress of the spectator's interest. Overdrawn figures flit in and out of time-worn situations. And then the play begins to pick up, due to the introduction of the reliable expedient of cross examination. The photographic, reportorial style succeeds the ambling narrative.

Miss Kennedy acts a dual role. She is both a versatile crook and a girl of society, and her enterprise is to prey as Mary Brennan, the crook, upon the fashionable Margaret Waring whose remarkable resemblance to her suggests to her pals a daring robbery. The climax of the extravagant fuss comes when following her detection in the act of theft Mary passes herself off as Margaret. There are many familiar figures that move throughout the wild activities of Mr. Mitchell's plot—relentless detectives, stupid butlers, gushing society women, polished crooks and dishevelled dope fiends. All of them are generally well played because the actors balance sincerity with a nicely shaded sense of humor. The best of the supporting cast is *Tom Walsh* as the hounding detective. *Edward Fielding* is a likeable burglar. *Morgan Coman* is a graphic coke fiend. *Leslie Austen* does well the stilted lines of the hero.

LOUIS R. REID.

"LADY BILLY"

Mitzi Continues Boyish Impersonations

Musical comedy, book and lyrics by Zelda Sears. Music by Harold Levey. Produced by Henry W. Savage, at the Liberty Theatre, Dec. 14.

Joe ..... Mack Kennedy
Anastasia Kosiankowski ..... Beatrice Constance
Bateson ..... Sydney Greenstreet
Mrs. Wallingford ..... Jean Newcombe
Eloise ..... Josephine Adair
Senor Manuel Montijo ..... Arthur Uttry
Mlle. Viorica ..... Beatrice Collenette
Countess Antonio (Master Billy) ..... Mitzi
John Smith ..... Boyd Marshall
Alphonse ..... Charles Gay

A typical Mitzi musical comedy is "Lady Billy"—nobility in disguise, brisk and attractive impersonation of harum scarum youth, American hero in background all purity and enthusiasm, quaint castle in small principality serving as locale of early part of play and then the inevitable switch to native scenery. Through it all romps *Mitzi* in her gayest and most picturesque mood, displaying a supple figure as a careless youth, singing with that curious blend of sincerity and burlesque, gently ingratiating her way into the heart of the irresistible American hero.

In "Lady Billy" *Mitzi* is a Roumanian countess who in financial straits is induced to come to America as a boy soprano. Her patron and benefactor is a handsome democrat—he bears the name of John Smith—and it is not long before a dual alliance is formed. A morganatic husband in America is better than a poverty haunted nobleman in Europe.

Sydney Greenstreet was a vastly amusing figure as a robust and solemn butler. He played in a grand Shakespearean manner which is always funny in musical comedy when skilfully done. *Boyd Marshall* made an engaging hero. *Arthur Uttry* was a capable Spaniard. Graceful dances were performed by *Beatrice Collenette* and *Mack Kennedy*. The *Billy Four*, contributed effective support, with special emphasis upon the work of *Harry Webster*, a tenor of pleasing voice and personality.

LOUIS R. REID.

"RIP VAN WINKLE"

Tony Sarg's Marionettes in Special Matinees

No season at the Punch and Judy Theatre is quite complete without Tony Sarg's solemnly humorous troupe of marionettes in one of their droll dramas.

This year the subject of the play in question is an "old and valud friend" (as Daisy Ashford has it), "Rip Van Winkle." As a play it is scarcely up to standard, but Mr. Sarg's amusing dolls and the really excellent work of the puppeteers bring the production well up to the mark of previous performances.

One laughs at Rip and Nick Vedder and Derrick Van Bummel and Dame Van Winkle and all the rest, and on occasion one is inclined to shed a few tears with Rip. It is difficult to conceive of a marionette as pathetic but in the hands of *Knowles*

(*Continued on page* 1192)

BROADWAY TIME TABLE—Week of Dec. 20th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Afgar	Alice Delysia	*Oriental extravaganza*	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	$19,100
Bab	Helen Hayes	*Play of neo-flapper age*	Oct. 18	Park	Columbus Circle	8.20—W. & S. 2.30	$11,000
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Elisler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
The Broken Wing	Ines Plummer, Alphonse Ethier	*Comedy drama of Mexican life*	Nov. 29	48th Street	West 48th	8.30—W. & S. 2.30	$10,300
Daddy Dumplins	Maclyn Arbuckle	*Whimsy of ambitious youth*	Nov. 22	Republic	West 42d	8.30—W. & S. 2.30	$8,700
Cornered	Madge Kennedy	*Reviewed in this issue*	Dec. 8	Astor	Bway 45th	8.30—W. & S. 2.30	First week
The First Year	Frank Craven	*Comedy of small town life*	Oct 20	Little	West 44th	8.30 W. & S. 2.30	Capacity
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
French Leave	Mr. and Mrs. Coburn	*Farce of war times*	Nov. 8	Belmont	West 48th	8.30—W. & S. 2.30	$7,000
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.20	Capacity
Good Times	Marceline, Belle Story	*Big spectacle*	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	$64,000
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	*Novel and artistic revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.20	Capacity
Heartbreak House	Effie Shannon, Lucile Watson	*Shaw's comedy of futile folk*	Nov. 10	Garrick	West 35th	8.30—W. & S. 2.30	Capacity
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	*Operetta by Zimbalist*	Sept. 6	Casino	Bway & 39th	8.20—W. & S. 2.20	$19,000
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Jim Jam Jems	Ada May Weeks, Frank Fay	*Ordinary musical comedy*	Oct. 4	Cort	West 48th	8.20—W. & S. 2.20	$13,000
Jimmie	Frances White	*Average musical comedy*	Nov. 17	Apollo	West 42d	8.30—W. & S. 2.30	$15,300
Just Suppose	Patricia Collinge	*Fanciful princely romance*	Nov 1	Henry Miller	West 43d	8.30—W. & S. 2.30	$9,000
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	Capacity
Lady Billy	Mitzi	*Reviewed in this issue*	Dec. 14	Liberty	West 42d	8.30—W. & S. 2.30	First week
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	*Comedy of early New York*	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	$13,000
Mary	Jack McGowan, Janet Velie	*Brisk and tuneful musical play*	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.20	Capacity
The Meanest Man in the World	George M. Cohan	*Comedy of lawyer*	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
Mecca	Lionel Braham, Gladys Hanson	*Colorful oriental spectacle*	Oct. 4	Century	Cen. Pk. W.	8.00—W. & S. 2.00	$31,000
The Mirage	Florence Reed	*Play of the primrose path*	Sept. 30	Times Sq.	West 42nd	8.30—W. & S. 2.30	$12,500
Pitter Patter	Ernest Truex	*Pleasing musical comedy*	Sept. 28	Longacre	West 48th	8.20—W. & S. 2.20	$12,000
The Prince and the Pauper	William Faversham	*Mark Twain's romantic comedy*	Nov. 1	Booth	West 45th	8.30—W. & S. 2.30	Capacity
Rollo's Wild Oat	Roland Young, Lotus Robb	*Whimsy of ambitious youth*	Nov. 23	Punch & Judy	West 49th	8.30—W. & S. 2.30	Capacity
Samson and Delilah	Ben Ami, Pauline Lord	*Satirical domestic drama*	Nov. 17	39th St.	West 39th	8.30—W. & S. 2.30	$7,600
The Skin Game	Herbert Lomas, Josephine Victor	*Drama of class conflict*	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	$8,500
Spanish Love	W. H. Powell, J. Rennie, H. Stephenson	*Drama of love and hate*	Aug. 17	Elliott	West 39th	8.20—W. & S. 2.20	$12,700
The Tavern	Arnold Daly	*Burlesque of melodrama*	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	$11,900
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	*Comedy of returned soldiers*	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	$10,200
Thy Name is Woman	Mary Nash	*Play of primitive Spain*	Nov. 15	Playhouse	West 48th	8.30—W. & S. 2.30	$9,100
Tickle Me	Frank Tinney	*Musical hodge-podge*	Oct. 5	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Tip Top	Fred Stone	*Circusy musical show*	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
Welcome Stranger	George Sidney, Edmund Breese	*Jewish character comedy*	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	$17,000
When We Are Young	Henry Hull, Alma Tell, George Marion	*Play of youth's regeneration*	Nov. 22	Broadhurst	West 44th	8.30—W. & S. 2.30	$8,600
The Woman of Bronze	Margaret Anglin	*Emotional domestic drama*	Sept. 7	Frasee	West 42d	8.30—W. & S. 2.15	$10,000

Motion Pictures

Midsummer Madness	Jack Holt, Lila Lee	*Marriage drama*	Criterion	Bway & 44th	12 M. to 11 P. M.
To Please One Woman	Special cast	*Lois Weber production*	Rivoli	Bway & 49th	12 M. to 11 P. M.
Oh Lady, Lady	Bebe Daniels	*Farce comedy*	Rialto	Bway & 42nd	12 M. to 11 P. M.
Passion	Poli Negri	*"Du Barry" Filmed*	Capitol	Bway & 50th	12 M. to 11 P. M.
Isobel	Special cast	*Drama*	Strand	Bway & 47th	12 M. to 11 P. M.
Over the Hill	Mary Carr	*Carlton's poem filmed*	Lyric	West 42d	Eve. 8.30 Mat. daily 2.30
Way Down East	Lillian Gish, Richard Barthelmess	*Rural melodrama*	44th St	Bway & 44th	Eve. 8.15 Mat. daily 2.15

STAGE NEWS OF THE WEEK

OPPOSE TAX INCREASE

Great Distress for Everyone Concerned Is Predicted if Raise Is Adopted

THEATRE men are continuing to voice their opposition to the proposed increase of 10 per cent on the tax for amusement tickets of admission as urged in Secretary Houston's annual report to Congress.

Vigorous protests are being made in the theatrical district to the Secretary's proposal. The same method of combating the raise in tax rates as was employed when the proposal was made a year ago and subsequently dropped in the Senate will again be in force. At that time a Managers' Protest Committee was formed that included Morris Gest, John Golden, William A. Brady, Mark Luescher, Edward Ziegler of the Metropolitan Opera House and J. J. Murdock, representing vaudeville interests. This committee covered the country with written and spoken opposition to the proposal, and largely as a result of its efforts the matter was dropped.

"The public would forego its attendance at the theatres if this increase was voted," said Lee Shubert, "Because the public will stand no more increases in the cost of its amusement, the theatre would suffer from lack of patronage, and the Government, by virtue of the foregoing facts, would fail to receive even as much revenue as it now receives."

New Show Presented at Healy's Golden Glades

A new revue, elaborate, costly and vastly entertaining, was presented at Healy's Golden Glades last week. The "Show of Sensations," as the new offering is called, combines vaudeville, extravaganza and a spectacular ice ballet and skating carnival. Among the specialists on ice are athletes who have won distinction in both Europe and America. The leaders of the group are *Elsie* and *Paulsen*, the former a French girl of alluring grace and dramatic instinct, while the latter is an extraordinarily skilful Norwegian skater. *Margot* and *Nicholson* execute some fancy figures on the ice and the comedy portion is provided by *Billy Small*.

A carpet is spread over the frozen surface for the vaudeville and revue numbers. Among the entertainers are *Helen Hardick*, a statuesque prima donna; *Pauline Corbett*, a vivacious soubrette; *Henry* and *Lazell*, the *Four Roeders*, gymnasts; *Harry Francis*, *Hanley*, *Murray* and *Tanner* who are singers with a good sense of burlesque; *Carmen*, *Bianca* and "*Nicky*," an act from Barnum's Circus.

"Flirting at St. Moritz" furnishes the final ensemble, showing the entire company skating amid the scenic splendors of the Swiss winter resort. *Garfield Kilgour* wrote the words and music of the piece while *James W. Cody* staged it.

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New Jewish Art Play

"One Life For Another," by Peretz Hirschbein, author of "The Idle Inn," is the new play that opens Dec. 17 at the Jewish Art Theatre. The author of the play is now in Australia on relief work and arrangements for this production were made by cable. The cast includes Rudolph Schildkraut, Joseph Schoengold, Bina Abramowitz, Anna Appel and the other members of the Art Theatre company.

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Mears Engages Cast

John Henry Mears has engaged Jay Gould, Winona Winter, Maxson and Brown, the Bennet Twins and Billie Carmen for the "Century Midnight Whirl," about to go on tour.

Tully's Next Production

After launching "The Bird of Paradise" in Paris, early in January, Richard Walton Tully will return to New York to produce, in association with Percy Burton, a drama, called "The Right to Strike," a London success. The play is by Ernest Hutchinson and it treats of the labor question.

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Two Weeks in Each Stand

For three years the new Santos and Hayes revue has been booked, with the act playing two weeks in each of the big cities next season including a fortnight's engagement in each New York theatre. This act is in Pittsburgh this week, Grand Rapids next, Chicago following, with fourteen weeks to follow in the New York and Brooklyn houses.

BETTY FRANCISCO

Formerly a Ziegfeld Follies beauty, now a film favorite. She is appearing in Paramount's "Midsummer Madness"

Slavin Sues McGraw

John C. Slavin, the comedian, denies a report that a settlement had been effected regarding his differences with John J. McGraw, manager of the Giants, growing out of a row in the Lambs' Club.

"There has been no settlement," said Mr. Slavin, "the matter has been placed in the hands of my attorney, Nathan Burkan.

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1,000 Times for "Lightnin'"

The 1,000 performance of "Lightnin'" at the Gaiety Theatre, will take place on New Year's Eve.

Shuberts to Present "Cognac"

A new play by David A. Balch, entitled "Cognac," has been accepted for production by the Messrs. Shubert. Rehearsals have already started and the play will be presented in New York next month, with Lolita Robertson in the leading role.

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To Revive "Yellow Jacket"

Mr. and Mrs. Coburn will revive "The Yellow Jacket" for special matinees at the Cort Theatre, beginning Tuesday, January 4.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

An Open Letter

To MR. GEORGE M. COHAN:

As you suggest in your recent published statement, the members of our Association must realize that we speak the truth, because their memories have not been impaired by length of years and because they can all remember vividly the events which took place during the summer of 1919, as well as the prominent part you played in the same.

No one denies that you are a genius; no one denies that you are personally generous, but all regret that when the test came you were found wanting. That is and always has been a great grief to us.

Your sneers and periodical outbursts in the press were previously unnoticed by us because you belonged to our calling and because we hoped that you would sooner or later come back to your class.

A good democrat, Mr. Cohan, should abide by the will of the majority and a majority of at least 15 to 1 is supporting the Actors' Equity Association. Whether our members do or do not vote in favor of the "Equity Shop" is beside the mark. They will always remain, we believe, members of the independent actors' organization.

THE COUNCIL OF THE A. E. A.

Moratorium Proclaimed

A recent communication from the Actors' Equity Association to the members of the Producing Managers' Association points out the fact that, "we are suffering from an over-production of plays, a consequent congestion of bookings and the removal from the legitimate field of certain playhouses which have been given over to motion pictures."

The effect of this situation is that many producers may be compelled to close their companies on account of the impossibility of securing consecutive booking. These producers, however, will be eager to pick up their time again when the booking situation becomes easier. This would have been impossible under the Equity rule, since consecutive employment is a fundamental principle of the contract. Therefore, the Equity has proclaimed what might be termed perhaps a moratorium up to the end of February, insofar as that particular contract is affected.

The Council has appointed a special committee to consider and pass upon all temporary closings, and a letter to this effect has been sent to the President and Secretary of the Producing Managers' Association, to which Mr. Sam Harris, the President, has sent an appreciative reply.

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Cast of "Woman to Woman"

The cast of "Woman to Woman," a new play by Michael Morton, which A. H. Woods will soon present, includes Willette Kershaw, A. E. Anson, Hilda Spong, Charles Waldron, Graham Lucas, Harry Darnton, Andre Corday and Julia Chippendale.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

STAGE NEWS OF THE WEEK

IS THAT SO!

VERA ROEHM, the boxing girl of "The Century Midnight Revue," who was taught the art of self-defense by *James J. Corbett*, is out with a challenge to any girl on the New York stage to meet her at catch weights for the female championship of the world.

Joseph Schwarz, the Russian baritone, who arrived in this country Dec. 12, will be presented to an American audience for the first time by Alex. Fischer at Carnegie Hall on Monday afternoon, Jan. 3, under the management of Antonia Sawyer.

Los Caritos, Spanish dancers in "Spanish Love," at Maxine Elliott's Theatre, have been placed under a two-year contract by Wagenhals & Kemper.

Colonel Florenz Ziegfeld, father of the producer of the Ziegfeld "Follies" and formerly Assistant Inspector General of the Illinois National Guard, has been placed on the retired list with the grade of Brigadier General by order of Governor Lowden. General Ziegfeld is the founder and president emeritus of the Chicago Musical College.

William Harris, Jr., has arranged with *Robert Milton* to stage "The Bronx Express" when he presents that comedy in English this season.

Charles Waldron is an addition to the cast of "Woman to Woman," the new play by Michael Morton.

Walter Jones will have an important part in "Come Up in the Haymow," a new farce by *Wilson Collison* and *Avery Hopwood*.

Word from Paris announces the marriage of *Ivy Troutman* and *Waldo Pierce*. *Miss Troutman* went to Paris early last summer. *Mr. Pierce*, a Harvard man, is a painter.

Janet Adair has joined "The Passing Show of 1920."

Harold Levey, composer of "Lady Billy," in which *Mitzi* is seen, conducted the orchestra at the opening performance. "Lady Billy" is *Levey's* first complete score. He is an American, 24 years old, and was brought to the attention of Henry W. Savage by *Victor Herbert*.

James Clemons, dancer in "The Greenwich Village Follies," has received a medal for the part he took in a dancing contest in Antwerp just before the war.

During the rehearsals of "The Passing Show of 1920" at the Winter Garden, it became known that *Ruth Miles*, the youngest principal of the large organization, and *Irving Mels*, a violinist of the same production, had eloped and were married.

Henry Hull, who is playing in "When We Are Young" at the Broadhurst Theatre, will address the Dutch Treat Club this week on the essential differences in acting for the stage and for the screen.

The latest addition to the chorus of "The Passing Show of 1920" is *Annita Miramar*, of Seville, Spain. *Miss Miramar* is a daughter of Jose Miramar, well known as a toreador in Madrid, Seville and Barcelona.

Richard Ranier is appearing with Leo Detrichstein in "The Purple Mask."

Phil Baker, musician and all around entertainer, has joined the Ziegfeld Midnight Frolic on the roof of the New Amsterdam Theatre.

Helen Jesmer, of the Greenwich Village Follies, 1920, who was thought to be seriously injured in a recent automobile accident, has recovered so rapidly that she is able to be up and walk around.

Frank Smithson, the stage director, has returned to America after seven months in London, where he went to produce various shows for the Moss Empire Company, at the Hippodrome and other theatres. While abroad *Mr. Smithson* put on "Whirligig," at the Palace, the second edition of "Jig Saw" at the Hippodrome, and the revue "Rat-t-tat."

Herbert Waring has arrived in New York from London to act in a new play by William Archer.

Joseph Schoengold, son-in-law of *Jacob Adler*, has been engaged by the Jewish Art Theatre.

Eve Lynn, newly returned from a long engagement in musical comedy in Australia, will sing the prima donna role in "Pitter Patter," beginning next Monday.

Jessica Brown has been added to the cast of "The Century Midnight Revue" at the Century Promenade.

Minna Phillips, last seen in "Mrs. Jimmie Thompson," has joined "Blue Eyes," which opens in Atlantic City on the 27th.

Ben-Ami, in "Samson and Delilah," moved from the Greenwich Village Theatre to the Thirty-ninth Street Theatre last Monday night.

William Balfour has joined the cast of "When We Are Young," playing the role of "Jamison Harper," in place of *Frank Monroe*, who is now the detective in "Three Live Ghosts."

Reginald Goode, remembered for his work in New York productions, has recently arrived from Australia, where he has been playing in "Tiger Rose."

Louis Meitus, who won quite a fortune this summer, has returned to Chicago from a two months' motor trip. "Smiling" Meitus (for he wears a perpetual smile) is the popular news man at Chicago's biggest news stand, corner Randolph & Clark. The growth of business compelled them to enlarge their quarters recently. More theatrical papers are sold at this stand than any other news stand in the United States.

Mabel Wilbur has obtained a divorce decree at St. Helena recently from *Madison Corey*, her former manager. The decree was granted on grounds of desertion.

Mr. and Mrs. Joseph Santley (Ivy Sawyer) have left the cast of "The Half Moon." *Mr. Santley*, it is said, will produce a revue, in association with *Hassard Short*.

Marie Dressler has joined the cast of "The Passing Show of 1920," the next Winter Garden production.

John E. Kellerd closes his Shakespearean season at the Manhattan Opera House at the end of this week.

(*Continued on page* 1189)

DUSTIN FARNUM

Romantic actor of many plays who is repeating his theatrical triumphs on the screen in Robertson-Cole pictures

"The First Year"

John Golden announces the beginning of the ninth week of "The First Year," with Frank Craven, at the Little Theatre, Monday night. The demand for this comic tragedy of married life is so great that extra matinees will be given every day during the holiday week, beginning Monday, Dec. 27. A prominent dramatic writer in discussing the probable length of time "The First Year" will remain at the Little Theatre, said recently: "It will stay until Frank Craven gets so old he will have to play the part of his father-in-law."

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"Sally" to Open

F. Ziegfeld, Jr.'s, new production, "Sally," will open at the New Amsterdam Theatre Tuesday evening, Dec. 21. The libretto is by Guy Bolton, the lyrics are by Richard Grey, and the score is by Jerome Kern, with incidental ballet music by Victor Herbert. The piece has been staged by Edward Royce under the personal direction of Mr. Ziegfeld. The scenes are by Joseph Urban. Marilynn Miller and Leon Errol are jointly featured in the new production.

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"Blue Eyes" to Open

Lew Fields and Morris Rose have begun rehearsals of "Blue Eyes," a new musical farce by Leon Gordon and Leroy Clemens. The music is by I. Kornblum and the lyrics by Z. Meyer. Among some of the people already engaged are Dorothy MacKaye, Ray Raymond, Olin Howland and Donald MacDonald. The production is scheduled to open at the Globe Theatre, Atlantic City, Monday, Dec. 27.

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"Miss Lulu Bett" Dec. 27

Brock Pemberton announces the opening of "Miss Lulu Bett," by Zone Gale, at the Belmont Theatre the night of Dec. 27.

Cohan Installed Abbot

At a dinner given for George M. Cohan by the Friars at their clubhouse, 110 West Forty-eighth street, last Sunday night, he was installed Abbot. The speakers, all of whom expressed pleasure at the return of Mr. Cohan to the club, were William A. Brady, Hugh Ward, of Australia; Daniel Frohman and James W. Elliott.

John J. Gleason, the retiring Abbot, read a report and asked the members of the organization to subscribe $100,000 to pay off the debt of the club, so that he could turn it over to Mr. Cohan free from any monetary obligations. The money was subscribed in less than half an hour.

• • •

Anglin to Act Classic

Margaret Anglin will present for the first time in this city the "Iphigenia in Aulis" of Euripides at the Manhattan Opera House on April 4, with the musical setting especially composed by Walter Damrosch and dedicated to her for her production of this classic at the Greek theatre in Berkeley, Cal., during the Panama-Pacific Exposition in 1915. The music will be interpreted by the Symphony Society Orchestra under the direction of the composer. "The Woman of Bronze," in which Miss Anglin is playing at the Frazee theatre, will be suspended for the one night only.

• • •

Children's Matinees

C. B. Dillingham has designated the matinee performances at the Hippodrome beginning Friday, Dec. 24, and continuing until after the New Year, as Children's Matinees. On these days, special comedy interludes and divertissements, intended particularly for the children will be introduced.

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"Passing Show" Soon

The next production at the Winter Garden will be the new "Passing Show of 1920," now in rehearsal. It will open some time during the week of Dec. 20. As this is the final week for "Broadway Brevities," the theatre will be dark next week except for the usual Sunday night concerts.

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"Coo Coo Cottage"

"Coo Coo Cottage," a new comedy, by Myron C. Fagan, will be presented at the Princess Theatre beginning Monday night, Dec. 27. Among those engaged for the cast are Robert McWade, Willis Sweatnam, John Daly Murphy, Thais McGrane and Maidal Turner.

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Special Matinees

The Provincetown Players will present Eugene O'Neill's play, "The Emperor Jones," at a series of special matinees to be given under the management of Adolph Klauber at the Selwyn Theatre, beginning Monday afternoon.

• • •

"Erminie" Next Month

The big revival of "Erminie," with Francis Wilson and DeWolf Hopper in the leading roles, is to be presented at the Park Theatre early in January.

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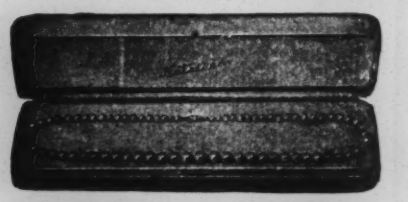

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AT THE BIG VAUDEVILLE HOUSES

William and Gordon Dooley at the Palace—Many Favorites at Riverside—Arman Kaliz at the Colonial—Alhambra Has Cantor Steinberg

DOOLEYS' BIG ACT ON TAP AT PALACE

May Wirth's Riding Proves Fine Feature

The Dooleys are at it again. Meaning in this instance that they are back at the Palace with a brand new act, with girly chorus and everything including a lavish display of gowns and stage embellishment that cost real money. It's the acrobatic William and Gordon, with *Arthur Hartley* and *Helen Patterson* doing some clever work vocally and showing ability as dancers. Producing the big act are *Carleton Hoagland* and *Harry Carroll*. The title of the act is "Two Vagrants," the theme showing the *Dooleys* on trial for vagrancy with "stage cut backs" showing how they became derelicts. There is special book by *Edgar Allan Woolf* and music by *Harry Carroll*. It's a big act and elaborately staged.

There are a number of circusy acts, with this division headed by the incomparable *May Wirth, Phil Wirth,* the riding clown and the *Wirth Family* in a big riding act; the *Eight Flying Blue Devils,* Arabian acrobats, and the *Three Jahns,* closing the show with a perch and pedestal act.

It is a beautiful act that *May Wirth* heads, with *May* and sister, *Sfella,* opening with a song that included the horse that is so beloved by the women. The act is one of the finest of its kind in the country. *May Wirth* is America's unquestioned riding queen.

The *Kitty Doner* act was held over from last week, with the work running smoother than the previous week. *Miss Doner,* sister and brother display a lot of pep and vivacity and this with real stage talent scores an unmistakable hit. It closed the first part.

The show was opened by the acrobatic Arabs, who go through an interesting routine of ground tumbling that was highly applauded. *Jack Joyce,* the one-legged dancing phenomenon, drew the biggest applause upon his dancing. He has personality and pep and works hard every minute he is upon the stage.

May Wirth was followed by *Gertrude Vanderbilt,* who was well received in her new turn. *Dean Moore* renders excellent assistance at the piano. The second part brought the new *Dooley* turn followed by *Tom Patricola* with a new partner in *Irene Delroy.* In *Miss Delroy, Patricola* not only has a pretty girl with personality, and who works hard to please. The act scored a big hit.

The *Three Jahns* closed, with some excellent stunts atop perch and pedestal. MARK.

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MUSICAL ACTS AT THE RIVERSIDE

Favorites Win Applause with Clever Acts

Going to the Riverside this week was like visiting old friends, for the bill contained many favorites. Among these was *George Jessel* and his gay company of singers, dancers and comedians. *Camilla's Birds,* who opened the bill, were favorites also, for they have been making many friends this season. As a matter of fact, these birds are remarkable for the skillful stunts they perform. Their dancing is curiously interesting and their fire department close and chariot race would do credit to "Ben Hur."

Charles F. Semon, though billed as "The Narrow Feller," is narrow in build only, for his bunch of stunts is voluminous and he plays four of five queer instruments equally well. *Tim* and *Kitty O'Meara* have a dance number which deserves high praise. It is called "Memories of the Dance," and is an informing review of all sorts of dances presented in a standard manner. The list includes the Paderewiski Minuet, stately and beautiful; the Varsovienne; *See My Shoes* and a rousing Bowery fling. *Huston Ray,* the accompanist, shows technical skill and bright humor in his conversational pianoing.

Clayton and *Edwards* have many friends at the Riverside and as a result, they received a rousing reception. They are both skillful entertainers, finding no trouble whatsoever in keeping an audience happy and smiling. *George Jessel's Revue* closes the first part with all the bang and glitter of a brass band. This ingenious satire on the Revue epidemic improves with each performance, and furnishes the gifted *George* countless opportunities for displaying his versatility. He has able help, however, in the twelve pretty trouble makers, while the cast proper aids also in a distinctive manner. Mention is due *Holmes* and *Wells, Edwin Jerome, Sam Bennett* and *Ann Lowenwirth.*

"Calf Love," by Andy Rice, is a bright playlet with music in which *William Sully* and *Genevieve Houghton* appear to excellent advantage. *Miss Houghton's* voice is beautiful and her personal beauty matches it. *Emmet DeVoy and Co.* please again with their amusing travesty on spiritualism and spooks entitled "His Spirit.'

As a result of illness, clever *Mary Haynes* did not appear in her exclusive songs. Instead, her place was filled by *Kemper* and *Boyles,* who brought the bill to a successful close. The audience walked out joyfully to the tune of *Caresses,* by Jas. Monaco. SOBEL.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very well worth watching!

WALTER ROSEMONT
VINCENT COLEMAN
DAVID BURTON
JEAN WHITE
RUTH TERRY
MICHAEL GOLDREYER
HELENE SINNOTT
ZELDA SANTLEY
BLYTHE DALY
SAMUEL JAFFEE
ELISE BARTLETT
ROLLO LLOYD
JOSEPH LAWREN
ROBERT ARMSTRONG
HARLAN THOMPSON
CHARLES LE MAIRE
RITA ROMILY
JACK OSTERMAN
OTTO KUHL
MITCHELL GREEN
LOUIS BERKOFF
FREDA BERKOFF
GLEN ANDERS
PERCY HELTON
FRANCES CARSON
JOHN ADAIR
HOWARD LANGE
S. HARRY IRVINE
EUGENE WARD
EDITH KING
LEILA BENNETT
ALBERTA BURTON
GUSTAVE ROLLAND

• • •

EXCELLENT BILL AT THE COLONIAL

Kaliz, Four Marx Brothers and Others on Program

Arman Kaliz and his allegorical operetta, "Temptation," divided headline honors with the rollicking *Four Marx Brothers* and it would be hard to say which came out ahead.

After the News Pictorial, *Hurio* performed flying trapeze work "as in the days of Nero."

Jed Dooley, assisted by a shapely but silent "Co.," pulled some gags which filtered slowly and uncertainly through the undemonstrative audience. The Will Rogers stuff, with a rope n'everything, went better, and they closed to a big hand.

Earle Gates, a clever light-footed dancer, introduced a series of steps notable for their speed and strict rhythm. His dancing partner was adequate but scarcely good enough for him. The act was very well staged, and a pretty girl at the piano heightened the pictorial effect.

Charles and *Madeline Dunbar* imitated numerous animals with amusing skill and considerable by-play. They called it "Animalfunology," and it went big—even to the point of a speech.

In "Temptation," *Arman Kaliz* has a sort of musical version of "Experience," which is well handled and reasonably interesting. The girls are good looking, the costumes stunning, and the staging lavish. There is no doubt of *Kaliz's* popularity; and at the close he, too, made a speech.

But so did *Vinie Daly.* After doing *Venetian Moon* with a big hat, a la *Grace LaRue,* and an operatic aria, she imitated the chorus girl of some decades ago, and a gold digger of today's merry merry. This won the gallery, and started an uproar up there. So *Vinie* made a speech!

The humor of the *Four Marx Brothers* seems age-proof. Three times this season, not to mention former years, have we laughed at the same nonsense. And again we chortled. Maybe it is personality. But the main point is, they gather in the laughs, even though some of it is like Mack Sennett's best brand of slap-stick.

The *La Belge Duo* closed with a display of acrobatics that were novel and well received. CONN.

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WEALTH OF TALENT AT ALHAMBRA

Splendid Reception Accorded Rev. Dr. Steinberg's Debut

There is a wealth of excellent entertainment at the Alhambra this week, and nearly every act is sufficiently strong to receive first mention. "Summertime," a one act farce with *Lorin Raker* (*Ernest Truex's* double) and a company of four offers a moderately diverting little play that has the famous movie "vamp" for its central character.

De Haven and *Nice* as Mulligan and Mulligan from the West repeat their "Follies of 1776" act, and again score heavily with their "Bubble" and "Gladiator" numbers, the latter threatening to put the audience into hysterics.

Those two "Old Cronies," *Lydell* and *Macy,* return in their delightful little nonsensity from the pen of *John J. McGowan,* who surely has fashioned a gem of humor.

"A Manly Revue" is offered by *Ona Munson,* consisting of one girl and five men. Ona radiates the spirit of youth and beauty and she captures the hearts of the audience the very moment she reveals herself. The act should be called "The Spirit of Youth—she is such a radiant, youthful charmer, who with the assistance of five talented young men, offers a welcome change, after the overflow of girly girl shows. *Sunrise Reminds Me of You* was rendered exceptionally well by one of the men.

Jim and *Betty Morgan* receive a generous share of applause through their clever interpretation of original song compositions.

Rule and *O'Brien,* who take "A Sally into Songland," have several good numbers including *The Soda Water Blues* and *Down in Palestine Way.*

The novelty treat of the evening was the appearance of *Rev. Dr. Steinberg,* Cantor of the Temple Beth-El, assisted by the Temple Quartette. He gave very good renditions of the aria and prologue from "Pagliacci," as well as some Biblical Jewish numbers including "Eli Eli." An act of this kind is best appreciated in this part of New York, but would also be appreciated in a more sophisticated neighborhood.

Harry Lester Mason as "The Waiter" had a sad but funny story to tell while "Watson's Comedy Dogs" furnished the few kiddies in the house with lots of fun. The *Lorner Girls* presented a very artistic dance review for a closing act. Their song and dance numbers were most appropriately staged and gowned. *Cliff Adams* at the piano is mentioned for his contribution to a pleasing act that is deserving of good position on an over-abundant and entertaining bill. SCHWAB.

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LILA LEE

Charming Paramount star who has made a great hit in William DeMille's "Midsummer Madness," now playing at the Criterion Theatre.

DRAMATIC MIRROR

NEW VAUDEVILLE ACTS

William and Gordon Dooley Make Fun in Big Act

Ever since vaudeville saw *Bill* and *Gordon Dooley* strike up their rough acrobatics and do their travesty dances the brothers from the land of the Quaker bonnet have been regarded as funny men. From time to time they have appeared in vaudeville, but never with a more lavish layout than surrounds them this week at the Palace Theatre. *The Dooleys* are given ample scope to turn loose their funmaking ability in the big turn that has been staged by the *Carleton Hoagland-Harry Carroll* offices. Real money has been invested in stage wardrobe that is shown to advantage by a bevy of feminine choristers, who as a whole are pleasing to the eye. Then there are special settings, with special attention given to the travestied scenes in which the *Dooleys* appear. Assisting the *Dooleys* are *Arthur Hartley, Helen Patterson* and *William Foran.* When the *Dooleys* are off stage the supporting company and chorus is enlivening things by songs and dances especially designed for this act. *Edgar Allan Woolf* provided the lyrics, while the music is by *Harry Carroll.* There's a little story whereby the *Dooleys* are introduced with each scene worked up in comedy continuity by the producers. A judge's bench is shown. *The Dooleys* are tried for vagrancy. They proceed to tell the judge just what caused their downfall. In turn follow amusing scenes where the *Dooleys* prove blundering awkward electricians then go to an Oriental layout, where the *Dooleys* offer a line of comedy along former "bits." As "actors" and in special Shakespearian roles, the *Dooleys* eke out considerable fun. One is Lord Raleigh and the other the Duke of Essex, with the makeups comical and the lines mixed so that comedy results. For the finale the court scene is resumed, with the *Dooleys* freed. The harem scene is beautifully staged and permits *Miss Patterson* to introduce a pleasing dancing specialty. The act looks like money and as laid out with the *Dooleys'* special scenic investiture and gowns will force the producers to ask regular money for it in the booking offices. At the Palace the act pleased immensely. MARK.

• • •

Ona Munson Supported in Revue by Six Male Entertainers

Those people who think that there is nothing new in vaudeville will get a sudden jolt of surprise if they go to the Alhambra this week to see *Ona Munson* in "The Manly Revue," for this brand new act reverses the old order of revues and starts where many productions leave off. In the first place the ensemble is conspicuous for its absence of women members as the supporting cast is made up entirely of men, six of them and everyone a real singer, dancer or comedian. To see this sturdy masculine crew furnishing a revue backward is a real novelty and one which other revues will doubtless duplicate soon.

Miss Munson is, of course, the star about which they radiate, and she is equal to all the exacting demands of the score and libretto. It is said that she has recently been called the most beautiful girl in vaudeville, and a single glance will prove the truth of this estimate. She makes four complete changes of costume, increasing always the beauty of her appearance and her male assistants keep pace with her by making an equal number of changes. The bright particular hit of the act is "The Soft Fedora Sextet," a clever travesty. The four complete changes of settings are in good taste and very effective.

Miss Munson's act has been produced by *Clarence Jacobson* who demonstrates that he has new ideas and intends to give vaudeville patrons real entertainment of the best sort. SOBEL.

• • •

BIG DANCING ACT HEADS ROYAL SHOW

Adelaide and Hughes Hold Honor Spot Easily

Honors in the main were bestowed upon the artistic little dancing wonder, *Adelaide* and her skilful and graceful partner, *Johnny Hughes* at the Royal this week, their work Monday being enthusiastically received. Each season *Adelaide* and *Hughes* bring something new and novel to vaudeville and the ideas they put into dancing conception have established them as unqualified headliners.

Considerable interest was manifested in *Bart McHugh's* new turn, "The Bells of St. Mary" which comprises twelve persons, eight girls and four boys. There is a comedy vein, with songs a feature.

Opening the show were *Samson* and *Delilah*, who have a juggling turn of pleasing arrangement. *Jean la Crosse,* billed as "California's favorite soprano," displayed a voice of excellence, quality and lustre and sang most effectively, among the numbers being *Kiss Me Again* which gave Miss *La Crosse* ample opportunity to show her exceptional voice.

Juliet was a hit, this clever imitator offering her usual line of stage celebrities and permitting the audience to call off "names" for her to imitate. The *Three Dennis Sisters* registered a solid success, with their harmony receiving much applause. Their simplicity and harmonious voices were rewarded with encores. Their surefire number is *Apple Blossom Time.*

The *McHugh* act was next followed by intermission. The first to appear for the closing period was *Claude Golden,* the card trickster, who was ably assisted by a "plant" in scoring a big hit. After *Adelaide* and *Hughes* appeared *Burns* and *Frabito* who sang and joked a la Italian in a way that was laughingly received. *Feather Your Nest* was a hit as sung by one of the men.

MARK.

• • •

Rooney and BentRevue

Pat Rooney and Marion Bent are making their last appearance in vaudeville this week. They will next be seen on Brqoadway in the musical comedy, "Oh, Pat," which Wilner and Romberg are producing. The production will open out of town and will come to New York about January 20.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

I Think You Love Me, Dear	May Wirth
What Cha Gonna Do When There Ain't No Jazz	Irene Delroy
Margie	Karyl Norman
Broadway Rose	Yvette

CHICAGO — MAJESTIC

Albertina Rasch and Valeska Suratt Are Pleasing

The bill at the Majestic this week did not open very auspiciously, and we sat in tepid indifference through the first couple of acts. But it wound up by leaving a rosy taste in our mouths.

Challen and Keke were not unusually good in their wire-walking act, and after them came *Joseph M. Norcross,* assisted by *Nellie Norcross,* in "A Song Glimpse of Yesterday," in which they succeeded in winning admiration with their songs. *Clayton Kennedy and Mattie Rooney* danced out in their wake, and with them our fast-oozing enthusiasm returned, for their act brought down the house, replete as it was with brisk comedy and clever dancing, singing and piano stunts.

Albertina Rasch strikes the classical note of the program with her delightful dancing act, in which she reproduces dances from famous ballets—*Miss Rasch,* with her vivid, intense Latin beauty, dances with grace and enthusiasm, and assisting her are *Agnes Roy* and *Agnes and Stella Rothaker,* three of her pupils who offer some charming dance-devices which bear the stamp of *Miss Rasch's* artistic personality.

Kirby, Quinn and Auger present a brisk and clever comedy act, in which *Mr. Kirby* falls amusingly, *Miss Auger's* feet twinkle divertingly, *Mr. Quinn* talks humorously, and all three caper delightfully.

Valeska Suratt crowns the bill, gaining enthusiastic applause in *Jack Lait's* fascinating little underworld drama, "Scarlet," already commented upon in this column. The remainder of the cast supports her competently. *Harry Breen* follows, with good singing and naive comedy, and the four acrobatic *Readings* close the bill. SELDEN.

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N. V. A. Membership Drive

With the special membership campaign of the N. V. A. scheduled to close at midnight, Wednesday, December 15, the indications were that Elisabeth Mayne would win the first prize in the contest for women members. Mae Wilton and Theresa Valerio were close upon her heels. Miss Wilton was in second place, with Miss Valerio only one application behind her. Fourth place was occupied by Julia Rooney, and Vesta Wallace was fifth.

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Christmas Tree for Players

Fritz Gunther, who is the Hippodrome's assistant carpenter most of the year, has left New York for the Maine woods, where he will obtain the annual Christmas tree for the Hippodrome. Gunther's present trip will be his sixth excursion in search of a tree large enough to bear the stockings of the more than 1,200 performers, executives, and employees of "Good Times."

CHICAGO—PALACE

Sophie Tucker Continues to Delight Audiences

There is an exhilarating bill at the Palace this week, though a disappointment awaited us at the very outset on Monday afternoon, for the *Lovenberg Sisters* and *Mary* failed to appear. In their place, however, the *Levolas* acquitted themselves creditably on the wire, and after them came *Herbert Brooks* in a pleasing series of baffling card tricks. *L. Wolfe Gilbert,* with his marvelous pianist and his sweet voiced little maid, followed in his delightful musical act, and then *Elsie Williams and Company* presented their funny domestic sketch, "Who Was To Blame?" Then *Miller and Mack* appeared,—the first real hit of the bill,—and brought down the house with their excellent dancing.

Sophie Tucker is more popular than ever, with a brand-new routine, which included the appearance of *Friscoe, Jack Rose* and *Eddie Healy,* who shared with her the high honors of the act.

Billy McDermott occupied the most difficult place on the bill, but his inimitable personality, as usually, reaped the reward of much appreciation. The clever, graceful *Ford* dancers closed. HARMON.

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STATE-LAKE BILL

Frank Dobson and His Sirens Head Program

Frank Dobson and his Thirteen Sirens (lucky number) top a long and interesting bill at the State-Lake this week. A pretty pageant of song and dance and fashion make this act singularly charming. *Lyons and Yosco* are singing *Old Pal, Why Don't You Answer Me?* with added pepper every time they're heard. Their foolish patter is pleasingly clean and a harp solo by the junior member of the team is an outstanding feature.

Frank Hurst, a clever tenor songster, sings *O-HI-O* a la *Sophie Tucker* and tucks away a big bunch of appreciation on the score. *It's All Over Now* carries another conspicuous hand.

Hall and Colborn, though the Swede elevator girl should have more respect for clean minds, are comical. *Miss Hall* sings *Ernest Ball's Down the Trail To Home, Sweet Home* pleasingly.

Daley, Mack and Daley turn some thrillers on roller skates and the young Chicago chap gains a fine reception. JIMALONE.

• •

Actors in Bike Race

Fred Stone, Joe Jackson and "Poodles" Hanneford entered the one-mile race open to members of the theatrical profession which was held as one of the preliminaries of the six-day race in Madison Square Garden last Sunday night. Jackson easily defeated his two rivals, taking the lead at the start and shooting along at a fast pace. Stone kept close to him. Jackson's time was 2 minutes 45 3-5 seconds. Stone was ten yards behind the winner.

Stone's riding costume consisted of a pair of golf pants and a white silk shirt. The two other actors were dressed in bright-colored bathing suits.

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New York

Page Johnny O'Connor!

'TIS a sad woild. Harry Holman was in New York several months and rubbed elbows with the craftiest profiteers, the smoothest of crooks, the slickest of yeggs, the toughest of the hardboiled eggs and nary a one touched him for a red. Then he goes to Montreal and "they" get him for his bank roll. On the rear of a street car, dips frisked Harry for $500 in cash and several valuable papers including about three hundred dollars in postoffice orders. Then Harry instead of crying, sat down and wrote to New York friends that he would have felt better if he hadn't been sober when the sad parting came. However, he was courageous enough to wish everybody a merry Christmas.

• • •

Tom Brown's Lament

Tom Brown is trying his best to look happy these days. The prime spirit of the Six Brown Brothers got word the other day that one of the big "mechanical" companies had gone to the wall and with it some nice fat checks that Tom had turned into his bank. So Tom is facing Christmas with rather a heavy heart but there may be a chance of collecting after all.

• • •

Walter Kingsley's Walk

Walter Kingsley, word expert and juggler extraordinary of adjectives, has been walking with a stoop for the past few days. When queried the Sage of Razzem Hall remarked that it was the thought of buying several Christmas presents at the present high cost. Walter may cash in some of his United Cigar coupons for a nice cuspidor or something.

• • •

Mamie Smith and Jazz Hounds

The first colored girl to make records for the "mechanicals" was Mamie Smith. And her success was such with the Okeh records that the offers to sing for others came thick and fast. So now it comes to pass that Mamie Smith and Jazz Hounds —it's the same jazzedy jazzers that played her record music—will play vaudeville. Mamie Smith can sing soprano and sing a la Galla Curci and others rolled into one. Miss Smith by way of novelty will interpolate *Eili Eili* into her vaudeville routine. And that will be quite a jump from Perry Bradford's *Right Here For You* and his *Crazy Blues* numbers.

Round the N. V. A. Club

John Liddy is still a happy bridegroom. The Cheese Club has nominated officers and it looks like Frank Pope will be the next president. Elizabeth Mayne on the day before the final count-up for the membership "drive" was so far ahead of all competitors that it was a certainty she'd cop first prize. Mabel Burke has gone on the road again with her novel singing act. Hugh Herbert is giving up his abode here to take to the road in his vaudeville act. Rex Adams, best remembered for his "Night Hawks," doing a new act, is at the club this week. Irene Delroy, a familiar figure around the club, is the new vaudeville partner of Tom Patricola and a bunch of N. V. A.'s went over Monday to give her a glad hand. She opened at the Palace. The billiard and pool tables are getting a bigger play than ever. If the N. V. A. were to string out the complaints it has settled since it opened that department the string would reach from here to the Pacific Coast and back. Al Grossman felt happy this week. For the first time in hours no accidents of any kind had happened to him. And Al says as far as he's concerned accidents are always on their way to meet him. Looks like the Stantons, Val and Ernie, will be gone hence at Christmas time. The Stantons are playing western houses. Bill Bowman has been seen around the club of late. Remember him? Of the Bowman Brothers, the famous Blue Grass Boys. William has been in politics and an active affiliation of the Democratic National Committee. Now that the returns are all in Bill figures he will go to work under a Republican administration. E. F. Albee's face always lights up with personal pride and satisfaction when he sees children around the club. Mr. Albee once remarked that it looked like a real "family club" when brightfaced kiddies were around. A great booster for the N. V. A.: Aileen Stanley! Bert Levy always has a good word for the N. V. A. So has Bob Hall. And there are scores and scores of others that say the same thing.

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Chick Sale on Tour

Chick Sale is not playing films at present. He's in vaudeville and out on the western end of the Orpheum Circuit. He has a show offer but will likely play out the vaudeville bookings for the present season.

Why Not?

Mrs. MacSwiney in vaudeville. Senator Murphy in pictures. Tommy Duggan living all the year round in Freeport. William Rock back in vaudeville. Joe Sullivan in evening clothes. Marty Sampter dining with Marc Klaw. Jimmy Hodges having a good time on Broadway. Jesse Weil living at the Astor. Max Hart producing shows. Charles Withers wearing a monocle. Bert Levy exchanging whistles with Leo Beers. Jim Donovan kidding Prohibition. Buster Keaton a film star. Polly Moran returning to the films. Ben Deeley getting a thousand a week directing pictures. Tommy Gray having a new office. Harry Weber using Peiper Heidsick. Kelcey Allen paying to see a show. So much for so much.

• • •

Helping the Police Fund

The Police Hospital Fund got a great help from the B. F. Keith theatres this week when speakers appeared at each vaudeville house at each performance and collected money for the fund. E. F. Albee gave the matter his personal O. K. and as a result the fund was enriched by several thousands.

• • •

Menlo Moore Does Love Speed

Menlo Moore is a speed bug. So fast does he crave motor excitement that he may buy an aeroplane and fly so that he can avoid arrest as Menlo has twice been nabbed for speeding. By way of diversion Menlo hops a fast train to Philly or Chicago just to burn up speed. His last speeding trick cost him one hundred bucks.

• • •

Tink Humphrey Here

Looking every inch a juvenile and just as handsome as any of our slick lookin' picture actors Claude S. Humphrey, perhaps better known as Tink, has been in town for a conference with the New York end of the Keith Circuit. Tink has lost considerable flesh and looks the better for it. He has not lost his taste, however, for Home Run cigs.

• • •

Houdini's Rusty Money

They say Harry Houdini has made so much money since he deserted vaudeville for the films that it is growing rusty upon the bank shelves. Harry always was a careful boy about his pennies and now that they are coming in five or six figures more or less Houdini should be a rich man when he shuffles off this mortal coil. And Harry is still banking.

• • •

Eva Tanguay at the Coliseum

Sure looked good to see the celebrated Eva Tanguay at the Coliseum Monday and she sure worked hard to please. Tanguay's fame is international and she had so many copying her style that Miss Tanguay decided to return to vaudeville and show them that there is only one real Tanguay. She has lots of animation, never shirks a minute and at the Coliseum was the biggest kind of a hit.

Harold Lloyd, Pathe's star comedian, has just heard a good one and he'll pass it on as soon as he quits laughing

Theatre Owners' Ball

The demand for box seats and tickets for the Ball and Entertainment to be held under the auspices of the Theatre Owners Chamber of Commerce at the Hotel Astor on January 5th is far greater than even the Committee on Arrangements anticipated.

A special table d'hote dinner has been arranged which will be covered by the cost of the ticket. The vaudeville entertainment is taking concrete shape. The mid-way which is to be constructed in the back of the ballroom and which is to be composed of old-time county fair attractions has been assembled and will be arranged in the form of an amusement street. Many prominent professional dancers have volunteered their services for the evening.

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Rooney-Bent Revue

The new Pat Rooney-Marion Bent musical revue, entitled "Oh, Pat!" has gone into rehearsal. It will be presented by Wilner and Romberg.

• • •

MacDonald's Find

Evelyn Cavanaugh, late of Dore and Cavanaugh, has been engaged for one of the principal parts in "Oh Pat," the Wilmer and Romberg production. Miss Cavanaugh was working at the Montmarte when Ballard MacDonald, who is assisting in the writing end of "Oh Pat," looked her over and promptly recommended her engagement for the production.

• • •

Lucille Busch at Place

Lucille Busch has been added to the list of entertainers at The Place, the popular eatery conducted by Jack Ferris at 48th street and Broadway. The Place since its recent opening has developed into one of the most popular rendezvous for topliners and members of the sporting fraternity.

5 YEARS AGO TODAY

Grace George Revives Shaw's "Major Barbara" at the Playhouse.

Emanuel Reicher Produces Hauptmann's "The Weavers."

Pathe Releases "The Beloved Vagabond" with Edwin Arden in Star Role.

Metro Releases "Rosemary" with Marguerite Snow, Paul Gilmore and Frank Bacon.

20 YEARS AGO TODAY

Edna May Makes Her Stellar Debut at the New National Theatre in Washington in "The Girl from Up There."

May Irwin Appears at the Bijou Theatre in "Madge Smith, Attorney."

Cyril Maude Appears in "The Second in Command" at the Haymarket Theatre, London.

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In the Song Shops

BY MARK VANCE

The Pete Wendling Cigar—Remick's Beefsteak Party—Tom Healy's Trophy —Dixieland Jazz Band Returns

JOE ROSEY

Who combines the business of being a successful jeweler with the pleasure of being a successful songwriter. Song writing is a profitable as well as an enjoyable hobby with Mr. Rosey for he has to his credit such song hits as "Out of the East" (Remick) and "Beela Boola" (Feist) and Berlin is about to put out a new one entitled "Someone Else"

PETE WENDLING is fast becoming the popularity man. He has long been regarded as a "wonder man" in writing song hits as well as playing worthwhile numbers for the "mechanicals," but the popularity thing has grown so fast that Pete will have to climb poles and trees to escape homage that is being paid him. *Wendling* could have had his name printed upon millions of tooth picks and have his name in everybody's mouth, but he has gone this one better and is giving the public a choice cigar—a cigar that sells for two bits and worth four—and it has been called the *Pete Wendling* cigar. The "smoke" has already been boomed by his numerous weed users along Music Row, yet the dealers tell us that the cigar is having a run with the public. They don't make men any finer or "regular" than *Pete Wendling* and he's big enough at heart and has sufficient fame to have a city named after him.

Were you there? Then you know what

Remick's Beefsteak Party

meant to that merry crowd of men and women who were there to enjoy a great feed at the expense of the Remick establishment and incidentally listen to one of the biggest programs ever staged in New York. And the talk of the town was *Melville Morris*—Mel they call him—who was not only a ripsnorting, genial toastmaster and master of ceremonies, but he proved a comedian of unusual note by his witty sayings and funny references to the folks taking part in the show. It was a big affair, taking place at Healy's famous eatery. There were many out-of-town Remick attaches who had a good time. So popular was *Mose Gumble* that several times several members of the party were calling him "Mr. Remick." *Jerome Keit* was there but was contented to let others take the glory and success of the party. But just the same he came in for a lot of personal congratulations. Can you imagine what a world of entertainment was turned loose when such entertainers as the following were introduced: *John Guiran, Joe Santley* and *Jack Norton, Ruth Wheeler, Lucky Robinson, Harry Jolson,* Remick Trio (*Sammy Collins, Billy Crips, Charles Bradley*), *Tom Penfold, Sidney Mitchell, Charles Bradley, Max Friedman, Carlotta Ryan and Leta Orlob, Josephine Taylor, Fred Lamp, Alex. Cantor, Teddy Tappan, Helen Armstrong* and last, but not least, *Mose Gumble* himself. And what a "surprise" Mose handed everybody when he went back and sang the first song he ever wrote and which he sold for about $6.00, which would just about pay his taxi fare home from the Remick office. It was a "Pipe Dream" but delivered in Mose's inimitable style. A hit with everybody including the women present.

Needless to add that *Avalon* was sung more than once with the soloists giving it a new version each time. And *Japanese Sandman, Your Eyes Have Told Me So, In An Old Back Street, Spanish Blues, Ohio, The Wedding Bell Blues, Sweet Marimba, Venetian Moon, Hiawatha,* etc. It was a big night for the Remick House, a big night for the Remick songs and for *Mose Gumble, Mel Morris* and *Sammy Collins.* Just like a couple of clowns working a la Marcelline when *Morris* and *Collins* were in verbal action.

Tom Healy is generous. Recently

Healy Wrote to Mayor

Thompson of Chicago the following letter: "America's youth holds key to our country's continued supremacy in athletic sports. The encouragement you so particularly afford them is a vital factor. May I do my part by presenting handsome silver cup trophy to winners of proposed Chicago-New York skating contest for boys when held here." It is now up to Thompson to offer a similar trophy to the boy having the best voice, with the contest taking place in either New York or Chicago, but permitting only "amateurs" to participate.

Best Selling Music Rolls

AEOLIAN—Fox trot, Feather Your Nest (1696), Banta.
Q. R. S.—Whispering and the Love Nest.
AVALON—Avalon and Whispering.

They are back. Who? The

Original Dixieland Jazz Band

is back from a glorious successful trip abroad. Whether it was London or Paris it was all the same to the Dixieland jazzists who conquered both those European capitals. The Dixielanders hit Chicago from New Orleans in 1914 and their music and original jazz finally brought them into New York, where they were a tremendous hit from their arrival. And when they went abroad it was the same thing. A furore everywhere! The original band comprised *D. J. LaRocca,* cornetist; *Eddie Edwards,* trombonist; *Larry Shields,* clarinetist; *A. Sparbara,* drums and *J. Russell Robinson* and *H. Ragas,* deceased. The band made its first big hit at the Grunewald Cave, New Orleans. When the band played Chicago it obtained additional fame by playing private dances. The Harry James Booster Club brought the band eastern fame. The result was that they landed at Reisenweber's, New York, through a booking arrangement by Max Hart. The Dixieland was the first to make a "jazz record," the Victor making one in 1915. After two years at Reisenweber's the band went on a successful tour. The London booking was for the London Hippodrome, where the band was prominently billed with deCourville's revue, "Joy Bells." And other London and Paris dates followed, with the same successful results. This band has originated numerous tricks. Some original tricks were put into popularity by *Edwards,* trombonist, and *La Rocca.*

Theresa Brooks, a colored soprano and who in looks and actions reminds one of the late *Aida Overton Walker,* is featured with Cuba's Four in vaudeville. It was *Miss Brooks* who was featured with the Billy King Company when it offered such musical shows as "Over the Top," "They're Off" and "Exploits In Africa" when the King organization played six weeks in New York. Among *Miss Brooks'* hits are *Daddy's Blues, Aunt Jemima's Jubilee, Sahara Rose, Gingham Girl* as well as *J. Bernard Barbour's* latest hit, *Yari* that was recently taken over by Jack Mills.

In the *May Wirth* act at the Palace this week *Miss Wirth* and her sister, *Stella,* sing a number at the opening that was written by the latter. It has a tag line *I Think You Love Me Dear* which will likely be accepted as its title when the number is published. *Stella Wirth,* so Miss May told us Monday afternoon, has developed real talent as songwriter and not only is capable of writing lyrics but composes the melodies. She has to her credit a new waltz number as well as a one-step with neither having been titled.

Best Selling Sheet Music

FOX TROTS—Avalon, Remick; The Love Nest, Harms; Whispering, Sherman—Clay.
BALLADS — Tired of Me, Berlin; Japanese Sandman, Remick; Broadway Rose, Fisher.
WALTZES — That Naughty Waltz, Forster; Tripoli, Witmark.

IS THAT SO!

W. M. Van Dyke, formerly with Meyer Davis, has gone to South Carolina and has scored a big hit with his orchestra that is regarded as one of the best in the South. One of the numbers featured is *Tired of Me* (Berlin).

William Raskin has written one that looks like a winner. It is entitled *I've Found a Rose in the Devil's Garden.* He has also written a new one entitled *I've Got the Blues for the Wearing of the Green.*

Monastery Bells is a brand new number that was written by the writers of *Oh, What a Pal Was Mary* and which is being exploited in conjunction with *Lee S. Roberts.* This means some more spending money for *Pete Wendling.*

Benjamin W. Levy, general manager for B. D. Nice, is back from a nine weeks' tour for Nice and did some tall booming of some of the latter's leaders which include *Romance, Tents of Arabs, Clouds, Congo Love,* and last but not least that great success, *Wond'ring.*

It's announced that *Efrem Zimbalist,* composer of "Honeydew," will in the next few weeks write the Chinese number *The Maid, the Mandarin and the Cooley* into a sympathetic love poem for the orchestras.

Art Hickman's orchestra is now featuring *Desertland* (Riviera) at the St. Francis Hotel, San Francisco.

Margaret Burrell and *Lucille Wisher,* who left the Riviera Music Company last year to tour vaudeville, have returned to Chicago and are again identified with the professional department of the Riviera Company. During their vaudeville travels the young women featured *Desertland* and *Rose of China.*

Best Selling Records

AEOLIAN — Waltz, On the Shore of Tripoli (14117); song, Believe Me Beloved (14112), Sam Ash.
COLUMBIA—Fox trot, That Moanin' Melody (A2999), Paul Biese Trio; song, The Japanese Sandman (A2997), Nora Bayes.
EDISON—Fox trot, My Sahara Rose (50685), Wadsworth-Weidoft Quartette; song, They All Love Jack (82193).
PATHE — Fox trot, June (22471), Della Robbia Orchestra; song, Broadway Rose (22463), Elliott Shaw.
VICTOR—Fox trot, Chili Bean (18698), Benson Orchestra; song, Whispering (18695), John Steel.

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Fashions From the Footlights

By Mlle. Rialto

"THE plays the thing," we are told, but somehow, it doesn't seem to matter quite so much about the play, when *Madge Kennedy* and her lovely gowns are in that particular play. It was so, at any rate in "Cornered," which was used to bring *Miss Kennedy* back from Screenland to a decidedly welcoming public. Heretofore it was as a comedienne of the most appealing sort that *Miss Kennedy* won her popularity, but in the Dodson Mitchell play, she proved that as an actress of straight parts she could be equally clever and charming. Her

Gowns by Bergdorf-Goodman

were all extremely becoming and lovely to look upon. It is doubtful if a more appealing wardrobe has been seen in any one play this season. At first, in an evening gown of apricot panne velvet and tulle, *Miss Kennedy* looked most petite and alluring. It was fashioned with a draped skirt, plain lines being shown in the front view, while a simple corsage of the velvet had tulle shoulder straps and bow at the low waistline in the back which terminated in a train effect. Over this charming dress was worn a

Brocaded Velvet Wrap

in the same lovely shade, made in Dolman lines, with a deep shawl collar of ermine which added to its beauty. This wrap was long and rather full and entirely covered the frock underneath, so being particularly suited for the decollete gown. Slippers and stockings in the same apricot shade completed a stunning appearance.

Miss Kennedy's Becoming Coiffure

is one which could readily be adopted by the smart debutante, for it is rather unusual. The side parted effect, with the bandeau line achieved by the drawing of the long hair around the head is a very good style, and one which has not become ordinary

EILEEN WILSON

"The Lady of the Lamp" was an Oriental fantasy which presented Eileen Wilson with the unusual opportunity of wearing an Occidental gown. It is a beautiful frock which Miss Wilson has chosen for the leading role in the play. Designed by Kirkpatrick, it is made of pale flesh color Moon-Glo satin, and it possesses an overdress of crystal beads of lovely design. The beads form a fringe at the hem of the skirt and a low decollete reveals a shimmering conception. White stockings and shoes complete the costume effectively. Worn by the charming Miss Wilson it is one of the most exquisite gowns of this theatrical season

BARBARA DEANE

This beautiful gown, worn so smartly by Barbara Deane, is created in fawn colored Fan-Ta-Si. The apron and bodice of black satin is studded with steel beads. The apron is attached to the skirt with large green blue medallions connected by hanging chains. The bodice is adjustable and can be converted from a smart street gown to a lovely dinner gown by letting down the front part to form a girdle and exposing rich embroidery with a bright blue beaded silk trimming. The hat is of baby lamb and superlatively Parisian. In the less formal gown the hat is a blue green duvetyn trimmed with squirrel. The creation was designed by Boue Soeurs

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

through constant usage. Next *Miss Kennedy* wore a simple charming frock of pearl grey. And

Velvets Being Fashionable

this was the material used in making it. The bodice was extremely simple and snug in outline. Elbow sleeves and a round neck, with a bias fold outlining it, being its chief distinctive features. A plain skirt was made effective by a front apron which reached well around the hips and fell to the hem, of tiers of circular folds. Grey suede pumps, in Paris design, and sheer hosiery in the same shade were worn with excellent results. Over this was worn a dolman in a henna shade which had a rose tone predominating. This was a very smart affair, and was trimmed with the

Popular Gray Astrakan Fur

on the cuffs and a deep collar. A small velvet toque of grey with a long grey lace veil also added to a chic appearance. Next a gown suited either to an afternoon dansant, or an informal evening dinner, proved particularly becoming. It was of ecru radium lace, in beautiful design. This waist also had the rounded neck finished with a bias fold of ecru satin, and elbow sleeves. The skirt was made with rather full tunic of the lace falling over an under drop of the satin, in the same ecru shade. About the waist a

Girdle of Alice Blue Ribbon

finished in a bow at the front left side, and made one up-standing loop, and one long drooping loop and two ends which fell below the hem line. This was a graceful and girlish little frock, admirably suited to the slim and dainty young person.

Another charming frock was of

Embroidered Silk Duvetyn

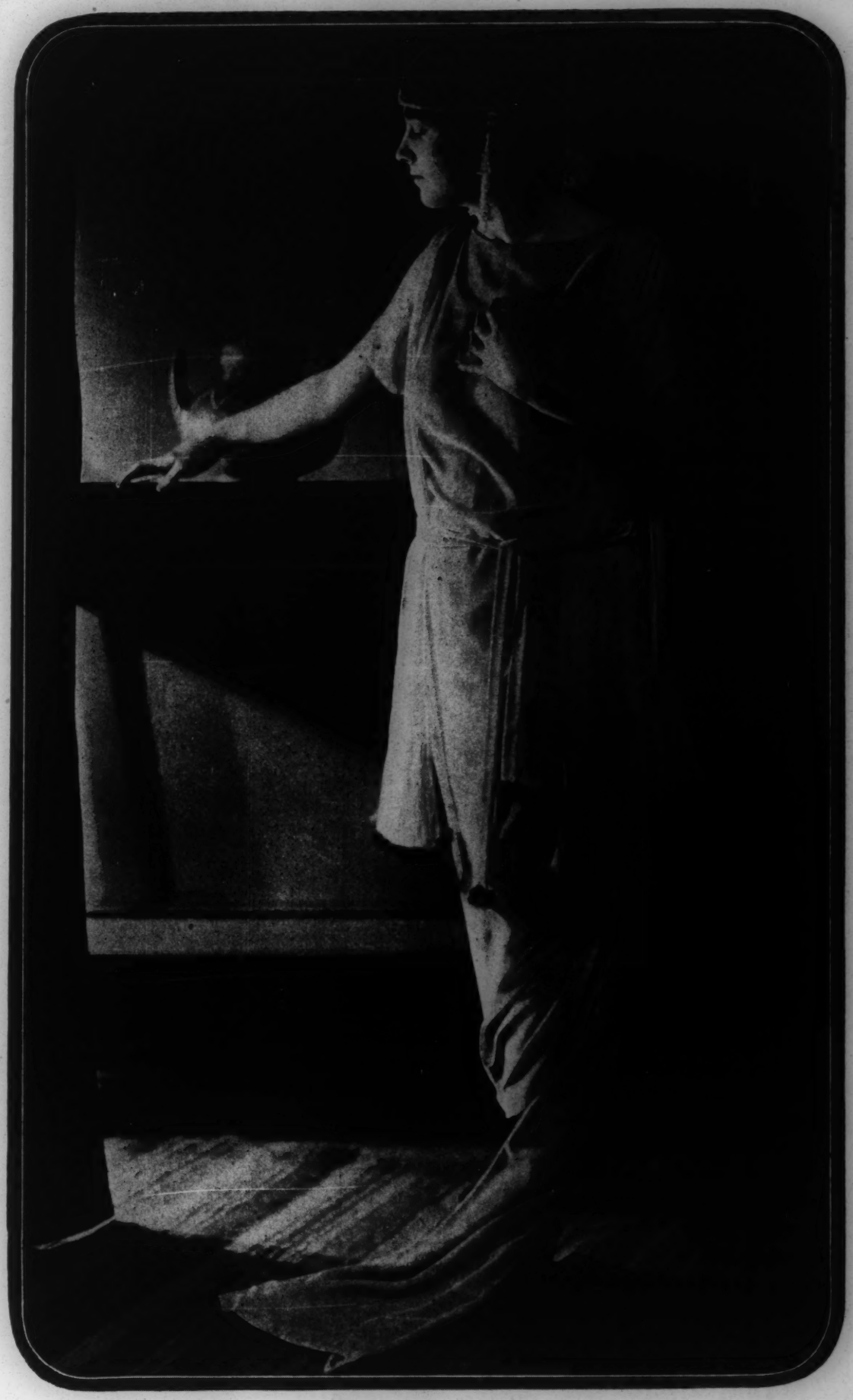
in a beautiful shade of dark Alice blue. This was very simple in design and relied almost entirely upon its exquisite embroidery and clever lines for its stunning results. The waist was quite snug, and was finished about the square cut neck by a pretty white collar, while the close-fitting sleeves came just below the elbow. The skirt was not very full, but flarred somewhat about the ankles, due to a deep hem. Embroidery in a deeper shade of blue silk ran in vertical lines from hem to waist and relieved the frock of too simple an effect.

In the enthusiastic first night audience was *Justine Johnstone* who wore a distinctive gown and coat of black velvet which had panels of

Red, Embroidered in Gold

relieving its sombre tones. A dress of simple outline had a round neck with a girlish heavy lace collar in Eton model, while cuffs of the red and gold, and a front panel to the dress, gave color and dash. The jacket was most unusual, having a vest effect and collar and cuffs in this embroidered red. A hat of black velvet, in Napoleonic lines was trimmed in striking fashion with white cocque feathers all across the front.

In a season where bizarre effects are quite the thing, embroidered frocks in brilliant hues are creating a good deal of notice. Usually, as in *Miss Johnstone's* frock and coat, the lines are simple, but the trimming is really daring--and very lovely.



SADIE MULLEN

An important player in Vitagraph pictures, Miss Mullen is always well dressed as those who study her tasteful and charming costumes know. The gown pictured above, a Bonwit Teller product, is no exception. The design—unusual and chic—is an outstanding feature, combining the Russian smock idea with a graceful train. It is a tea dinner gown of hydrangia blue velvet and chiffon

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Indoor Sports

(Above) Parchesi — shades of antiquity — excites this group in "Conrad in Quest of His Youth" (Paramount). Tom Meighan seeks to restrain Mayme Kelso from some seemingly uncontrollable impulse. Tom seems fairly cool himself

To the left is Alice Lake, Metro star, pursuing knowledge with regulation studio goggles, via the encyclopedia. It appears as if she were among the A's. Perhaps she is studying the significance of the name Alice. It must have very serious meaning, judging from her expression

To the right is Margarita Fisher, serene as a mistress of fate. It is a scene from "The Gamesters" (American) and it shows Miss Fisher surrounded by a tense group of midnight sons, testing their luck at roulette

A fancy pool shot as indulged in "So Long Letty" (Robertson-Cole) finds the player confident and smiling—but this confidence sometimes results in a "scratch" or a "kiss off" and then the others have their turn at smiling

Adventure Is Just Around the Corner

By Ethel Clayton

IF Sir Walter Scott could live again and stroll "round the town" he would find undoubtedly many adventures just around the corner for his lovely Lady of the Lake, but he would have to look long and far for a round table that supported such Knights as his of mediaeval times. In these days of commuters and subway strap hangers there are few chivalrous gentlemen who would risk their lives with stout lances in the joust all for the admiration of their ladye faire.

Is there real adventure any more? Do not people in their materialistic ways in this Twentieth Century pass by the adventures of life?

If One Seeks Adventure

one must be adventurous. Usually people are too selfish these days to be chivalrous, and chivalry is the one great motif of adventure. Perhaps this bit of philosophy is rather vague but surely you will agree that adventure is not commonplace. In seeking the things that lift one from the ordinary existence one must be chivalrous to the world and to herself.

The Wall Street broker may find adventure in the manipulation of stocks, the modiste may discover adventure in the frocks she makes and the baker's loaves may bring adventure to him, but without the proper aspect these tasks become humdrum and even menial.

Only a short time ago

I Was in Europe

with my mother and brother and if one expects to find adventure anywhere it should be in Europe with its castles and monasteries, its famous historical places and its chivalrous atmosphere. Yet I know many people who go to Europe and fail to find adventure when literally it is just around the corner. There is adventure in the London fog, on the boulevards of Paris and amid the wonderful flower gardens of Ghent. The canals of Venice, the majesty of Rome and the beauties of the Riviera all lend themselves beautifully to adventure if one travels with a heart unfettered by convention.

We entered Paris by automobile and stopped at one of the cafes in the Bois de Boulogne for lunch and for our first experience with the intricacies of the French language. My French is not of the best, but I thought I had done remarkably well ordering until the waiter began to serve us. I had ordered melon, hors d' oeuvres, some cakes and tea. The hors d' oeuvres were served in the characteristic style, but no melon. I expected of course that it was a peculiar French way of

Serving the Lunch

and that eventually I would get the melon I ordered. After the first course, however, instead of melon the waiter brought me three little fish all browned in butter. I had not ordered them and I soon discovered that my perfectly good melon in English sounded like perfectly good "merlan" in French—a kind of fish. Eating in the French language will give anyone an adventure as the millions of our doughboys can testify.

Most of our trip in Europe was made by automobile and a flat tire forced us to stay over night at Rheims. The hotel there had not yet recovered from the effects of the German bombardment and we were limited to one candle, which is like no candle at all, in our room and there was no hot water. This was adventure enough for us.

This little adventure—perhaps you will not consider it such—happened to me in the Baptistry across the streets from the great cathedral in Florence, Italy.

One Day We Strolled

into the Baptistry to watch the three-day-old mites of Florence christened. We were standing by watching the procedure with great interest. There was one little Italian woman who seemed terribly distressed. She searched the faces of all in the Baptistry frantically, but could not find the face she hoped to see. The little brown baby cuddled in her arms and the God-father tried his best to soothe the disturbed mother, but to no avail. Where was the God-mother?

Suddenly the little woman's face lighted up and she pointed to me. Yes she would choose me for the God-mother. Our interpreter explained the situation to us and with some misgivings I accepted. The priest interrogated me, but I was so excited I could not remember the name of my parish in Hollywood. It finally came to me and I was accepted as God-mother. I said the prayer in English, which blended with the Italian in a pleasing manner and the little olive skinned baby was christened. To me it was a great adventure and one that thrilled me through and through.

Most everyone

Expects to Find Adventure

in Monte Carlo and some end it dramatically on the famous suicide rock. I had a peculiar experience the night my mother and I visited the far-famed casino. We were only looking on, occasionally playing a few francs at one of the tables like all curious visitors, but there were many at the tables whose play was serious. We stopped at one of the tables where the stakes were rather high to observe the practices of the skilled gamblers. I have aways heard that gamblers were superstitious, but never had it demonstrated before that night.

Everybody's interest was focused on a man and woman who had been winning rather consistently, so we took a place almost directly beside them. After a few turns of the wheel the woman looked around directly at me. She looked puzzled and then almost terror-stricken. She pulled at the sleeve of the man at her side and he looked at me. The same look came over his face. Consternation seemed to strike them both and immediately they

Cashed in Their Chips

and left the table and the casino. I did not know what to make of it. I looked to see if there was anything that should cause these people such trouble and I found that I was wearing a peculiarly shaped diamond brooch. It was of two diamond-shaped openings with a pendant diamond in each part. Apparently it had some significance for these two players, since I had noticed their eyes had been directed to the pin each time they looked at me. Surely it was an adverse sign to them and an adventure for me.

Dodging Taxi Cabs

in Paris will give the ordinary person more adventures in five minutes than they will find anywhere else in a lifetime. And traveling through Italy or over the St. Gothard pass in the Swiss Alps in a motor car—if you escape with your life, will give you a supply of thrills for eternity.

Let us come back to our own New York. Adventures here are always just around the corner, but few people ever get around the right corner. However I did have an experience, perhaps more humorous than adventurous, one night in New York. We had attended a performance of the Rinehart-Hopwood mystery play, "The Bat." It was a good night for a mystery play. The wind played foolish little tricks along Broadway with its whirligig puffs; it whistled around the corners of the buildings and otherwise added to the general mysterious atmosphere of the night. We had been thrilled through the three acts of the play and came from the theatre all tense with excitement over the prowlings of 'The Bat." As we emerged from the door we saw the throng of theater patrons on the sidewalk in a state of excitement. Everyone was

Looking Up to the Sky

People craned their heads out of windows of the Astor hotel and policemen ran from one place to another, urging the people to move on and not to stop the traffic. Everybody was laughing and nodding mysteriously to one another. Here was another mystery right outside the theatre.

Upon inquiry we learned that a man had come from the performance and as he stepped out on the sidewalk a gust of wind blew his hat straight into the air and into a window on the fourth floor of the hotel. After skirmishing about an attendant on that floor found the hat and tossed it back to the bareheaded man on the street.

Even in the making of motion pictures one finds adventure many times when they are not seeking it. In the picture we are working on now at the Paramount studio on Long Island, "The Price of Possession," I am directed to jump out of a window into a tank of water and on these cold days a tank of chilly water is SOME adventure!

ETHEL CLAYTON

One of filmdom's fairest who is going west to begin work in "Sham" at Paramount's West Coast studio

Monte Blue as Bill Hawes in George Melford's film version of Opie Read's famous novel, "The Jucklins," for Paramount, tells his love in the good old-fashioned way

"THE JUCKLINS"

Paramount Shows Appealing Story of Simple Life

Adapted from the novel of Opie Read, by Frank Condon. A George Melford production. Released by Paramount.

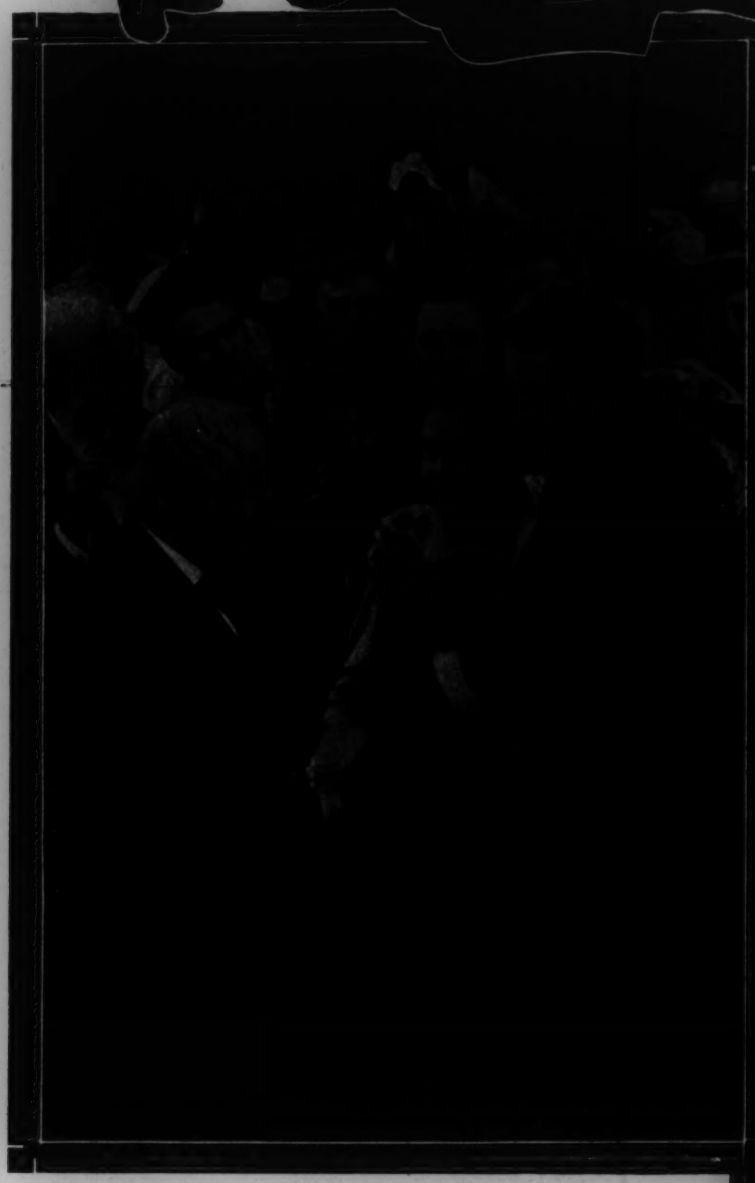
Guinea Jucklin.....Mabel Julienne Scott
Bill Hawes.....Monte Blue
Millie Lundsford.....Ruth Renick
Lim Jucklin.....Charles Ogle
Susan Jucklin.....Fannie Midgely
Alf Jucklin.....Zell Covington
General Lundsford.....Winter Hall
Chyd Lundsford.....J. M. Dumont
Dr. Etheredge.....Clarence Burton
Sheriff Parker.....Guy Oliver
Attorney Conkwright.....Robert Brower
Scott Aimes.....Jack Herbert
Bill Aimes.....Jack Hull
Jim Aimes.....Walter Scott
Johnny Aimes.....Frank Weatherwax
Dan Stuart.....William Boyd

Opie Read, that veteran delineator of American types and localities furnishes the theme for "The Jucklins," the new George Melford production, and he has furnished a subject which will be a pleasure to many. For this story contains many half-forgotten episodes in American life, scenes which are picturesque and fascinating.

Chief among these episodes is the school fight in which more than two scores of gifted child actors give a vivid portrayal of school life with all its fun, pathos, impetuosity and inspiration. The story centers around the school for the principal characters include the homely school teacher of several generations ago who had to prove his physical prowess before he could maintain the respect of his pupils. On this occasion, the pupils include a group of outlaws who are not content till they start an open warfare against the teacher and finally succeed in burning down the school house.

The plot is an interesting one and includes two separate love affairs. In one, Guinea Jucklin, a girl of poor family, becomes engaged to a man of aristocratic family and means, but something of a cad. Her brother falls in love with his sister, but he lacks the social standing necessary for such a match and, as a result, has to fight hard to gain her hand. At this point many unforseen events occur — a murder at midnight in a lonely road, which leads to strange complications and a thrilling murder trial.

The direction and acting of "The Jucklins" make it a memorable work. Monte Blue is an impressive Bill Hawes, sturdy, convincing and likeable. Mabel Julienne Scott and Ruth Renick share honors. SOBEL.



Above, the whole community seems powerful pleased over the way the murder trial has turned out in "The Jucklins" (Paramount)

At the right, Monte Blue determines to get at the bottom of the trouble that is upsetting the whole neighborhood

"Brewster's Millions"

PART IV

By Roscoe "Fatty" Arbuckle

Synopsis

'Monte' Brewster (Roscoe "Fatty" Arbuckle) has grown from strenuous infancy to bulky manhood. When his grandfather Brewster gives him a million dollars as a birthday present, his grandfather Ingraham becomes angry. So he offers Monte a five-million-dollar interest in his business if at the end of the year he is penniless without having given anything away, if he is unmarried, and if he has told no one of the terms of the strange agreement. Of course, his friends all try to stop his extravagance and many complications ensue.

PEGGY waved the messenger boy out. "Mail them!" she snapped, and turning sat down at her desk.

Mac entered Monte's private office

To Consult With

the now partially shaved head of the firm. Mac held a document before Monte. "There's a funny clause in this deed to your Peruvian Silver Mine," he said. "If it doesn't work out in nine months it reverts to the government and you would lose two hundred thousand dollars!"

Monte was not at all perturbed, however, much to the astonishment of Mac.

"I know all about it," he said. "Run along and let this barber get through with his job!"

As he disappeared

Monte Laid the Deed

on his chest, indicating to the barber that it was perfectly all right to use it for lather paper.

Just as Mac came out of the office the florist's boy bustled in and began arranging flowers in vases on the various desks. "What's all this about?" asked Peggy.

"Regular orders," said the boy, "every day."

"Orchids every day!" she cried. "Cancel it!"

Peggy was considerably exercised over the situation, and could only reflect that Monte must have lost his mind as a result of his sudden affluence, but started, however, to rectify matters by ordering the boy to never return again. Likewise the musicians, and although Monte, emerging cleanly shaven from his office, protested, he found that the erstwhile timid young woman had suddenly become a very determined office manager, and he found himself unable to stop her efforts to save money for him.

Returning to his office, he picked up the God o' Luck, shook his head sadly and dropped it into the waste paper basket.

Just about this time Grandfather Ingraham

Was Chuckling Over

a newspaper heading which told of Monte's spendthrift habits. While he was doing so Grandfather Brewster clutched a duplicate newspaper in his hand and registered anger with every expression. "I believe you have had a hand in this business!" he cried.

Ingraham laughed and sat back in his chair without speaking.

"The Boy is crazy. I'll send him to an asylum!" sputtered Brewster, as he left the office.

This threat worried Ingraham a bit, but nevertheless he felt that the mere spending of money was not sufficient to justify the lunacy commissioners in committing a person to an asylum.

At Monte's office Peggy, meantime, had cleared out the frivolous ornaments, flowers, etc., and taken entire charge of the business. While she was engaged in glancing at the tape Barbara Drew entered, showing by her manner that it was a common enough occurrence for her to walk in unannounced. As she headed for Monte's private office Peggy planted herself in her path and asked her business.

Barbara smiled contemptuously, taking a jeweled case from her hand bag. "I merely wanted to ask Mr. Brewster if he thought it was right for me to accept such an *expensive* present!"

Peggy Opened the Box

and displayed a dazzling necklace. She sighed bitterly as she closed the case, while Barbara continued: "You know, we are engaged."

To her astonishment Peggy brightened at this information. Instead of handing back the box she retained it. "Of course, under those circumstances," said Peggy, "you couldn't accept it. I will see that he gets it."

Mad clear through, Barbara flounced out of the office. Peggy looked after her calmly. The three men applauded her action, arising from behind their desks to do so.

"Never mind," said Peggy, "you sit down and attend to business!"

Monte in his inner office was busily figuring, a thing that he did almost constantly nowadays. Through his mind flitted the various extravagances of the past three months—horse races, other forms of gambling, gay banquets, etc. The young man finished his figuring and rubbed his hands with satisfaction as he glanced at the paper. "Total spent during day, $142,208.65!"

The office boy, who had been clearing away the papers, meantime

Extracted the God o' Luck

from the basket, putting it on the desk, while Monte, going to his safe, came back with a small black grip, which he placed on the table. At that moment Mac rushed in in much excitement. "That worthless oil stock you bought is going up," he sputtered. "You are already $100,000 ahead."

He made his exit quickly and Monte permitted a very undignified cuss word to escape his lips. His gaze fell on the omnipresent God o' Luck. Opening a window, he tossed it out. It so happened that Barbara was just about to step into her auto when something descending struck her on the head. Angrily she looked down and picked up the God o' Luck, realizing where it had come from. Taking this as an added insult, she placed the idol in her handbag and whirred away.

Monte packed up his grip, which was full of money incidentally, and started out of his office. Peggy was at the tape, the three men very busy at their desks. Monte waved to them all and hastened out of the door. The minute he had disappeared the

Three Men Whispered

to Peggy in unison: He takes $100,000 in that grip every night. Some time he'll be robbed."

Peggy nodded. "I see I have tackled a man's size job!" she said. With jaws squared and her eyes half closed in determination, she looked straight before her, and the three men behind their desks nodded to one another with satisfaction.

Monte arrived at his palatial home showing that he was rather tired by his manner, as he dismissed the butler. Then he went through his black grip, and, opening it, took out a bundle of money, seeing that it had not been disturbed. As a matter of fact, he had left the grip there some time before and had gone out purposely, hoping that one of the servants would steal the contents. To his disappointment, however, the money was all there.

It was late and he was about to sit down to do a little more figuring when a noise in the direction of the dining room

Drew His Attention

Tiptoeing to the entrance, he listened, then backed away in huge delight, for he had seen a burglar cautiously crawling through the window. Somewhat at a loss what to do, Monte was suddenly seized with a brilliant idea and hastily removed from the grip a quantity of bills, laid them on the floor in a direct line from the dining room entrance to the table on which the grip stood. Then he tiptoed into the hallway. The burglar continued his cautious progress, but suddenly dodged behind a piece of furniture and sat down as the face of a policeman appeared at the window. The policeman presently withdrew his head, and the butler, coming towards Monte from the hall, was motioned to by the latter to walk quietly.

The doorbell rang and the butler opened it to admit the policeman. Monte, in consternation, crept towards the officer as the latter said: "Your dining room window is open."

"Yes! Yes!" whispered Monte. "Take this and keep it," handing him a bill, and the astonished policeman lost no time in making his exit.

The owner of the house

Returned Again

to his peep-hole at the curtain and saw the burglar disappearing through the dining room curtains. Again there was a ring at the doorbell and the butler opened it to admit Grandfather Brewster, mad clear through and on the point of berating his disgusted nephew. Monte signalled to him frantically to keep quiet, and, taking him by the arms, forced him down on a seat. "Please be quiet!" he whispered.

The butler witnessed the entire proceeding with great astonishment. Brewster glanced at Monte suspiciously, then at the servant, and tapped his forehead interrogatively. The butler nodded.

Meanwhile the burglar came upon the trail of bills and almost fainted

(*Continued on page* 1186)

The latest approved method of barbering de luxe as invented by Monte Brewster (Roscoe Arbuckle) in Paramount's "Brewster's Millions"

"THE TESTING BLOCK"

Paramount Picture Shows Hart as Picturesque Bandit

Story by William S. Hart. Adapted and directed by Lambert Hillyer. Released by Paramount.

"Sierra" Bill.....William S. Hart
Nelly Gray.....Eva Novak
Ringe.....Gordon Russell
Rosita.....Florence Carpenter
Sonny.....Richard Headrick
Slim.....Ira McFadden

"Along the Ladder of Life every man finds his testing rung," reads one of the captions of this remarkable picturization of the life of America's Wild West of earlier days.

Eventually Sierra Bill (William Hart) chief of an outlaw band, who knows no moral law, because he is untaught in the finer ways—finds himself on the testing rung. The bandits' lookout sights a band of strolling players. The players are forced to entertain the bandits. Among the entertainers is Nelly Gray, a violinist, a character to which Eva Novak lends wistful and flowerlike charm. The strains of Nelly's violin awaken the dormant good in Sierra Bill's heart, moving him to defend the lovely young violinist against the advances of his men.

That night the bandits indulge in a drunken orgy and decide that the excitement is not complete without the presence of Nelly Gray and the two dancing sisters of the minstrel show. They consider drawing lots to decide which three men shall capture the human prizes.

To save Nelly Gray, Sierra Bill challenges the whole band to combat. The men accept their chief's challenge, but impose the condition that he shall become as drunk as they. In a drunken frenzy Sierra Bill wages a desperate battle that makes him the victor and Nelly Gray is forced to become the bride of Sierra Bill.

And then comes the surprise. Instead of the cave man husband conjured up by this method of wooing, Sierra Bill is revealed as a husband of unusual tenderness, who has won the love of his bride and become the father of a little son.

The past comes back to haunt him, but in spite of all odds he proves himself a man on life's testing block.

ELITA.

At the top of the page, William S. Hart as the bandit hero of "The Testing Block" (Paramount)

Above, William S. Hart undertakes to tell the fortune teller some things the cards do not show

At the right, Eva Novak is a bride in spite of herself and Bill Hart is the happy bridegroom

Little Trips to Los Angeles Studios

With Ray Davidson

QUEER turnings of motion picture production are shown by the fact that *Eddie Barry,* who has so often been seen in burlesque feminine roles in Christie Comedies has just been loaned to *Julian Eltinge* to play the lead. *Eltinge* himself, of course, will impersonate a woman. *Barry* was seen as a fake dancing girl in "Mr. Fatima," and in "Nobody's Wife" he poses as a mother in order to act as chaperon for the sweethearts of his two chums.

Elinor Lynn who has just become a leading woman in Mermaid Comedies is one of the exceptions to the stories of young women who have risen to motion picture fame only after hard work, and her "luck" will be the envy of scores of would-be stars.

Only seven months ago *Joey McCreery* was in her

Salt Lake City

home, filled with a longing for fame on the screen but not the slightest chance of winning it. Then she came across a copy of a Los Angeles paper which told of a screen contest being held in connection with the Ince studios. *Miss McCreery* took a train, entered the contest and came out at the top of the tests. This won her a place at the Ince studios where she was seen by *Jack White,* who supervises the making of Mermaids, and the result has just been stated.

Oh, yes, it's the same girl. She has just taken a new name because it s better for electric light signs.

Dorothy Mackaill, the English beauty who appeared in "Torchy's Millions," is now being used in more of Torchy Comedies. She appears in "Torchy Mixes In," which is soon to be released and in another which has just been completed. She is one of the stars at the Century Roof show.

Jimmie Harrison, Christie comedian, has been loaned to *Constance Talmadge* for a big part in her new picture.

Mildred Harris, who has definitely and plainly dropped all association with the gilt-edged

Name of Chaplin

is on her way to the Coast. She will have the pleasure of starting work immediately on a Lewis Mayer picture.

Alice Lake will head the Metro expedition to Alaskan shores to film big scenes for "Uncharted Seas." Rudolph Valentino, who played a prominent part in "The Four Horsemen of the Apocalypse," will play the leading male role. Wesley Ruggles is directing the picture.

Douglas MacLean's latest film tentatively titled "Bellboy 13," which will be released by Paramount, has been started at the Ince Studios. *William A. Seiter* will direct.

Max Richman of the A. L. Hart productions making Chester Conklin comedies is planning to take the entire company to the races at Tia Juana, and make a comedy there.

Mr. and *Mrs. Carter DeHaven's* forthcoming picture, "The Girl in the Taxi," is now in the sixth week of production.

Phillips Smalley, husband and business partner of *Lois Weber,* after an absence of five years, will again appear on the screen in the current *Lois Weber* picture now

In the Course

of production. *Miss Weber* will direct.

Max Linder is at work on a new subject. *Viora Daniel* has been borrowed from Famous Players. She is working at Universal.

Conrad Nagel, Paramount leading man, and Ann Forrest, leading woman with the same organization, are taking a flyer at the speaking stage at the Hollywood Community Theatre. Last week they played in "Paolo and Francesca," Mr. Nagel playing the role of Paolo and gaining much praise from critics. He recently completed his work with William DeMille and is greatly enjoying his opportunity to act on the stage by way of a change. Miss Forrest's appearance is her first in spoken drama.

Charlie Chaplin is here from New York. Upon his arrival he repeated what he had said in New York about getting to work at once and completing his First National contract.

Marshall Neilan expects to leave for New York as soon as his present production is completed. *Neilan* may make a picture or two in New York. If he decides to do so

One Will Be

"Penrod," in which *Wesley Barry* will be starred.

Work has been completed on "Ducks and Drakes" at the Realart studio. *Bebe Daniels* is starred in it, *Major Maurice Campbell* directed and *Elmer Harris* did the scenario.

At the Goldwyn Gate a pretty young woman accosted *Director Frank Lloyd* and asked to be used in "The Water Lily," his new picture. "Well," said he, "you look good for a part and I will use you if you have the proper things to wear. It will be an evening scene."

"How late in the evening?" she asked. Whereupon the director jumped into his car and dashed madly away!

Edythe Chapman is back on the Goldwyn lot, appearing in "The Water Lily," a *Frank Lloyd* Production which was started this week.

Nelson McDowell, who played David Gamut, the psalm singer in "The Last of the Mohicans," is taking a vacation between pictures. His "rest" is spent in planting a crop of winter spuds on his famous

Grand opera stars stop off to pay a visit at the Famous Players-Lasky West Coast studios. How many of them do you know?

"three-lot homesite" in the Hollywood foothills.

Herbert Rawlinson and *Clarke Irvine*

Have Had Their Fill

of auto races because they saw the accident in which Chevrolet, O'Donnell and Jolls were killed at the Los Angeles Speedway, Thanksgiving day. "No more of that horrible stuff for me," says *Herbert.*

Leah Baird is here working on a special production which *Arthur F. Beck* is making.

Al Christie has placed *Grace Darmond* under contract for one year, according to local reports.

Little movie ladies,
Little daubs of paint,
Make a lot of difference;
Make you want you aint!

Five Points, as it was in the day of its greatest fame (or should one say infamy?) is to be shown in Gertrude Atherton's picture, "Noblesse Oblige" which is being filmed now at the Goldwyn studio. The date is 1869 and a great deal of research was necessary to get the exact data for the building of the scene.

The Congressional Joint Committee on Naval Bases

Took a Day Off

from inspecting the harbors of southern California and spent it at the Goldwyn studio, this week. There are twenty-five members of the committee and with their wives and attendants, it made a large party.

Leroy Scott, of Eminent Authors Pictures, who went to the Goldwyn studio in Culver City a few weeks ago, has just finished the continuity of his play "No. 13 Washington Square," which is to go into production at once. He will stay at the studio while it is being filmed and also for another picture of his, which is the first he has written directly for the screen.

Universal has purchased *Bennett Cohen's* original story, "Three at the Table," for *Edith Roberts. Wallace Clifton* is adapting it.

When *William Fox* opened his new studios in New York it was declared that production on the West Coast would in no manner be curtailed by the great addition to the facilities for issuing Fox productions. This assurance is confirmed in the announcement of improvements now under way in Hollywood, under the supervision of General Manager *Winfield R. Sheehan,* of Fox Film Corporation. Two new stages, new dressing room buildings, carpenter shops, an increased-capacity garage, blacksmith shop, lighting apparatus and electrical distributing system that will eventually do away with alternating currents—all looking to an enlargement of producing facilities—are under way or contracted for.

When Irvin S. Cobb and Will Rogers get together, a good time is expected by all. Just now Rogers is playing in a picture of Cobb's out at the Goldwyn studio and one of his favorite pastimes is telling of an occasion when Cobb was to speak in a small town.

The chairman of the evening believed himself to be an orator and so he launched forth into a long speech of introduction. There were many verbal flourishes but finally it was ended. "I wish to introduce to you Irvin S. Cobb, the famous writer and—" but he got no further. A tall, lanky figure unfolded himself from a front row seat and exclaimed: "Oh gosh, I thought it was Ty."

Some of the most remote corners of the world are destined to find their way to the screen in future Metro productions through the acquisition by that company of original film stories by John Russell, author, globe trotter and former representative of the United States abroad. Mr. Russell, who just has returned from the seas, has spent long periods living among the natives, absorbing their legends and their point of view.

Justine Johnstone, the newest of the Realart stars who makes her screen debut in "Blackbirds," as a charming smuggler

"BLACKBIRDS"

Justine Johnstone Makes Debut as Realart Star

Adapted by Clara Beranger from the play by Harry James Smith. Directed by Jack Dillon. Released by Realart.

Leona Tretonn	Justine Johnstone
Nevil Trask	William Boyd
Stephen Bechel	Charles Gerard
Howard Crocker	Walter Walker
Mrs. Crocker	Marie Shotwell
Arline Crocker	Grace Parker
Suzanna	Jessie Arnold
Grandma Crocker	Ada Boshell
Griggs	Alex Saskins

There is no question that with the release of this initial feature in which Justine Johnstone makes her debut on the screen, this charming actress will take to herself an individual following of greater popularity even than she acquired in the "Follies."

"Blackbirds" is a story of novel plot and good complications, and Miss Johnstone shines out as a new constellation. She gives a splendid interpretation of the part she plays; still the role does not give her enough opportunity to display the talent she is gifted with. However, all this may be it is a photoplay of intense interest from the moment it starts to the last foot of film. The photography is exceptionally clear.

Leona Tretonn, a victim of circumstances, has been inveigled into the internationally notorious "Blackbirds," a gang of thieves. She has gained for herself the name of the cleverest smuggler in the world. In Paris she meets Nevil Trask and theirs is a case of love at first sight. The pair come together often. Unknown to Leona, Trask is after the same haul that she is. Situation follows situation with consequences leading up to a grand denouement in which all parties are satisfied, made happy and live supposedly happily ever after.

Miss Johnstone has all the qualifications that go to make up a supremely successful film star. Her beauty has long been known and admired, and on the screen it loses nothing of the daintiness and delicacy that characterize it on the stage She is vivacious and constantly alert to the situations and personalities about her, and withal there is a sympathetic quality about her acting that wins one instantly to her point of view.

The production on the whole has been done with clever management of the details. The cast play up to the star with the standard she sets. The settings of the interiors have been done with deliberate care. The feature is one of good entertainment, interesting in the story it has to tell, decidedly fine in the manner of production, and with a lovely star.

MARGOLIES.

At the left, Miss Johnstone enjoys being the center of attraction for a flock of "blackirds" who are not having a sad time themselves

Below left, William Boyd pours forth a lot of pent-up emotions to Justine Johnstone, who is listening seriously even though she is smiling

Below, Miss Johnstone in a gorgeous gown makes a graceful exit through the doorway and lingers a bit as if she didn't want to go

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

"FLYING PAT"

Paramount Presents Dorothy Gish in Rollicking Farce

By Virginia P. Withey. Directed by F. Richard Jones. Released by Paramount.

Patricia Van Nuys	Dorothy Gish
Robert Van Nuys	James Rennie
William Endicott	Morgan Wallace
Butler	Harold Vizard
Detective	William Black
Reporter	Porter Strong
Policeman	Tom Blake
Old Lady	Kate Bruce
Cook	Mrs. Waters
Housemaid	Miss Waters

Robert Van Nuys brings his flapper wife Pat, courted and married while both were doing their bit in France, to his palatial ancestral home.

Pat, discouraged by her failure to manage the servants, who had run things to suit themselves for many years, decides to embark on a career. A visit to her husband's airplane factory gives her a clue to the career.

Pat takes the equilibrium test (here's to the intrepid Dorothy who endured all the sensations of seasickness without even momentarily losing her sense of comedy), and is declared a candidate for flying instruction.

An ace friend of Van Nuys, William Endicott (played with forgivable audacity by Morgan Wallace), undertakes the training of Pat. But they hadn't flown far before he felt the effects of Pat's charm. The combination of aviation and marital disagreement forms the basis of an amusing comedy.

The entire cast enters heartily into the humorous scheme of things, a fact that helps make the picture one of the funniest it has ever been our good fortune to review.

James Rennie, as Robert Van Nuys, gives a very human portrayal of the alternately tender, accusing, and forgiving hubby—a characterization which leads us to expect to see Mr. Rennie in many like roles.

ELITA.

At the left, after much difficulty, Dorothy Gish and James Rennie come to an understanding in "Flying Pat" (Paramount)

Above, Dorothy Gish's eyes begin to pop at the sight of so much specie changing from one hand to another

At the top of the page, Dorothy Gish in full flying regalia peers at the land far below her

Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

(*Above*) *A kind friend offers H. B. Warner a flower to help him in his love-making*

"DICE OF DESTINY"

H. B. Warner Shines in Pathe Crook Play

Adapted by Fred Myton from a story by John Moross. Directed by Henry King. Produced by Jesse D. Hampton. Released by Pathe.

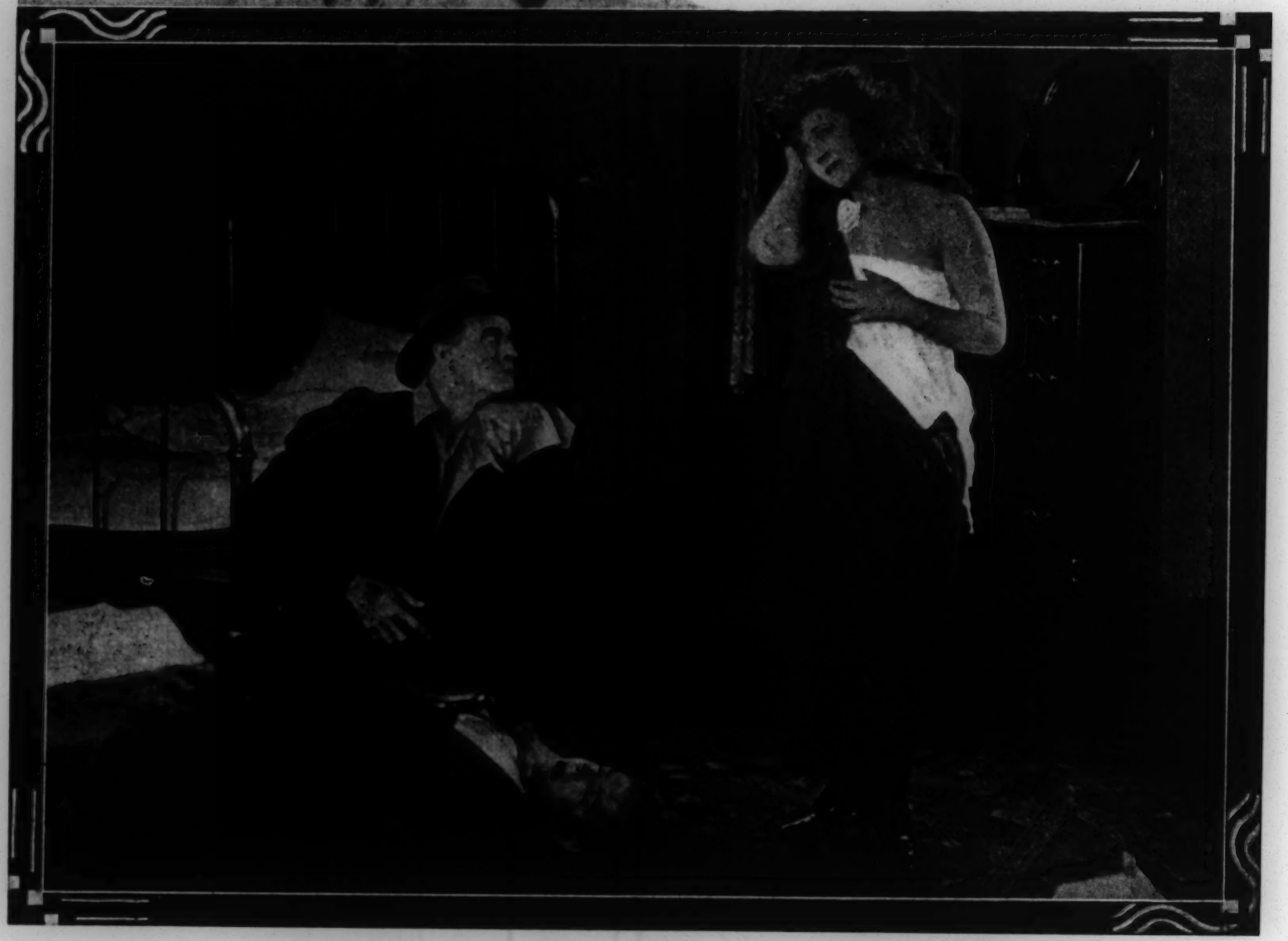
Jimmy Doyle.....H. B. Warner
Nancy Preston.....Lillian Rich
Dave Monteith.....Howard Davies
Joe Caffey.....Harvey Clark
Bill Preston.....J. P. Lockney
James Tierney.....Claude Payton
"Gloomy" Cole.....Frederick Huntley
Agnes.....Rosemary Theby

"Dice of Destiny" is a high powered crook drama, full of action, suspense and interwoven with a fine romance. H. B. Warner excels himself with his ingratiating performance. His interpretation is exceptional. There are times when he has that hopeless look of staring despairing destiny in the face, and there are other time when he is the clever, quick witted crook his part calls for. The direction is perfect technically and otherwise. Events follow one another with the inevitable certitude that they must follow the preceding incidents. It is all logical. There are no ridiculous infringements of conventions. Everything is as it should be, and everything is at its best. The photography is on the whole clear with the lightings helping to a remarkable degree. The titles have been edited carefully and lift the picture onward with the story it has to tell.

Jimmy Doyle, after he got out of prison after doing a spell, promised Detective Tierney he would kill him if he was ever framed again. When Nancy's father died, Jimmy took her under his protection. And because he loved her and wanted her to go straight he hit the straight and narrow himself. But his pals double-crossed him and he went back up the river for another term. It wasn't long before he escaped and went straight to Nancy. There he came across one of his traitorous pals. Because all evidence pointed to him as the murderer of this so-called pal, he fled with the girl to his old home town where his uncle had a hospital. Came the day when Tierney tracked him and when the detective landed in the town where Jimmy was, he fell sick under an attack of appendicitis. It remained for Jimmy to take this moment in his hand and do away with Tierney. But his love for the girl was too big for that. What happened? Well, there you see it is another story. Oh, yes! It all comes out very well. But there is a big bill to pay emotionally. Who does the paying? That, too, is another story that would take a great deal of room, more than is allowed to tell about. Lillian Rich with the advent of this feature takes to herself added glories.

MARGOLIES.

(*Left*) *H. B. Warner in "Dice of Destiny" (Pathe) tells a few truths while he has the chance. Below, he rescues a lady in distress*



!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

"DOWN HOME"

Hodkinson Releases First Willat Production

Adapted from the novel by F. N. Westcott. Produced by Willat Productions, Inc. Released by Hodkinson through Pathe Exchanges.

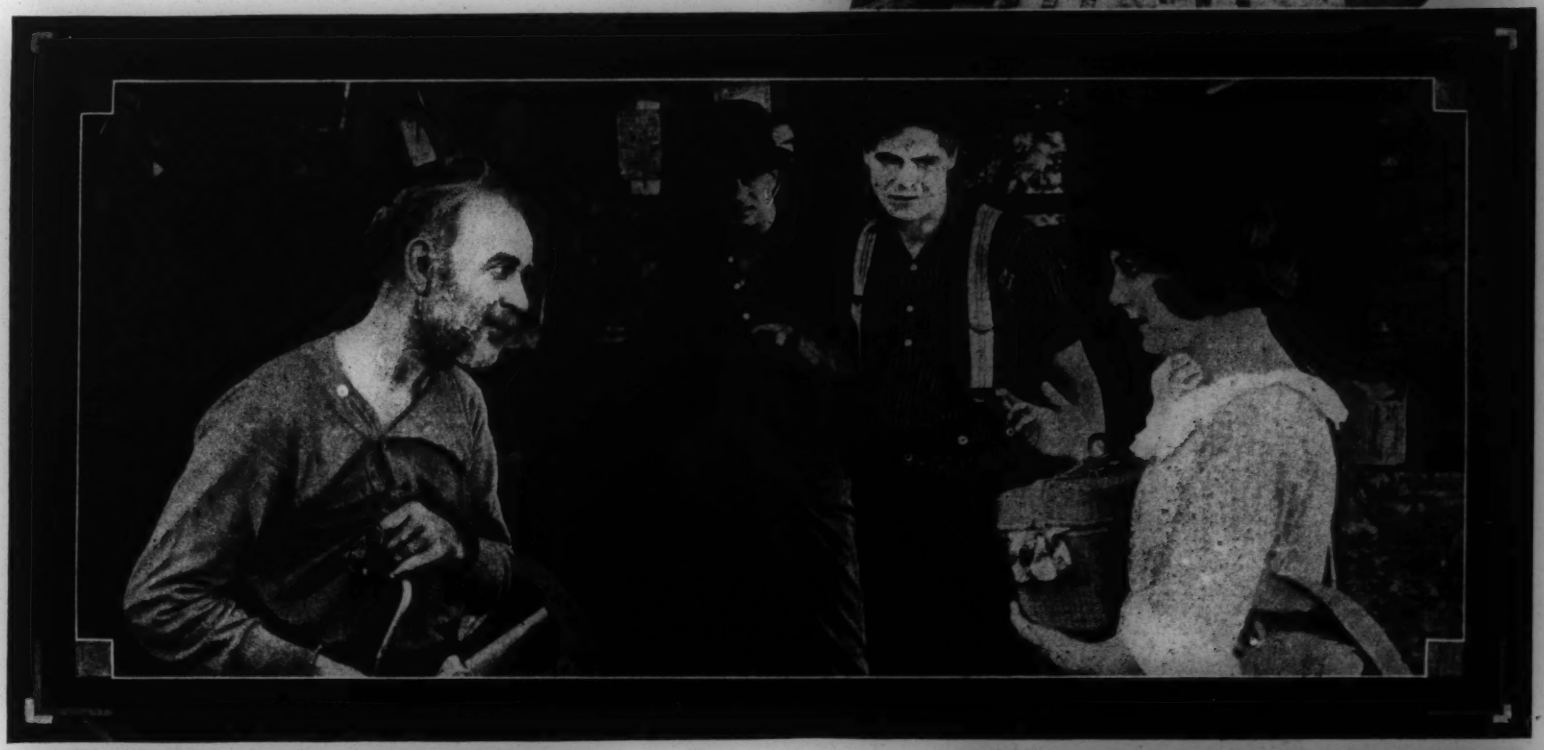
Dabney Todd.....James O. Barrows
Chet Todd.....Edward Hearn
Mrs. Todd.....Aggie Herring
Nance Pelot.....Leatrice Joy
Martin Doover.....Edward Nolan
Joe Pelot.....William Robert Daly
Cash Bailey.....Sidney Franklin
Rev. Mr. Blake.....Bert Hadley
Larry Shayne.....Frank Braidwood
Deacon Howe.....Robert Chandler
Lige Conklin.....Nelson McDowell

Irwin Willat in his first independent production, "Down Home," released through W. W. Hodkinson, has a little bit of everything that is good and wholesome and fine. It is a photoplay of rural hearts in which the splendid emotions in all their passion and fury and simpleness are excellently portrayed. It has been directed superbly. The cast has been chosen with a keen perception of human qualities and they do their parts with a vivid intensity. Edward Hearn stands out apart from the rest of the cast with the obvious promise of greater triumphs his interpretation of Chet Todd. The photography has been done very well.

The story is of a girl who works to support her drunkard father, the pariah of the town. Romance is introduced by the love affair between Chet Todd, the son of Dabney Todd, the moving spirit of the town.

It is a feature that should go far in the splendid lesson it has to teach. It should garner to itself a name of one of the most wholesome, healthy entertaining photoplays of the new year by the exceptional manner in which it has been produced.

MARGOLIES.



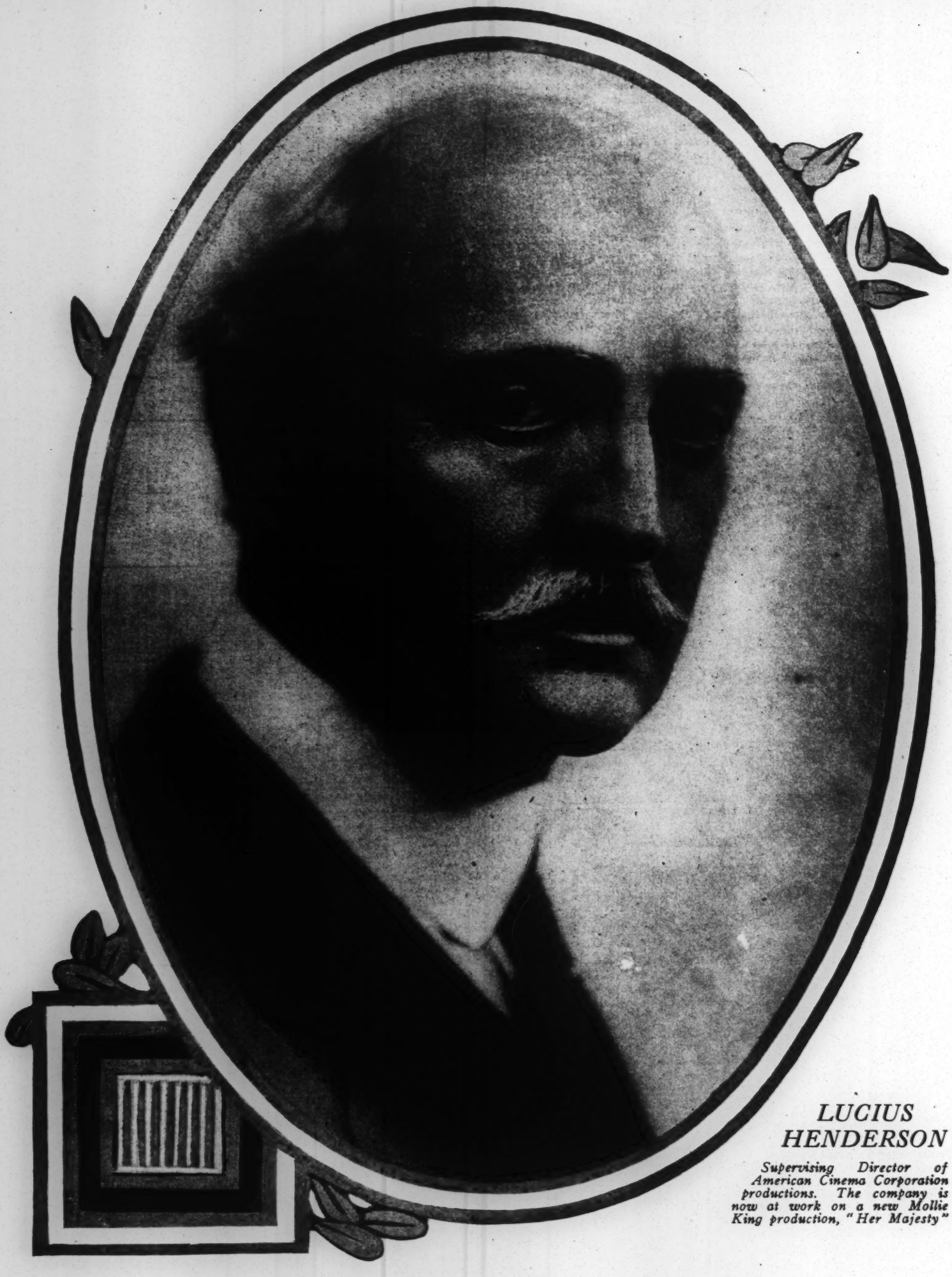
(Above) When Leatrice Joy brings her father his lunch in "Down Home" (Hodkinson) Edward Hearn shows plainly how he feels about her—and so does Edward's rival

At the left is seen what happens when two young men take a fancy to the same girl

At the right Edward Hearn talks to Leatrice Joy of the matter that is nearest his heart

At the top of the page, Edward Hearn enjoys a modest repast made sumptuous to him by the fair server's touch.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.



LUCIUS HENDERSON

Supervising Director of American Cinema Corporation productions. The company is now at work on a new Mollie King production, "Her Majesty"

THE WEEK'S BROADWAY PICTURE SHOWS

THE RIVOLI

"The Jucklins" Is Feature of Current Bill

The new bill at the Rivoli opens under the best auspices for the overture is "Mignon," and this well-beloved composition is given a brilliant rendition under the sympathetic direction of *Frederick Stahlberg*. The Rivoli orchestra has a remarkable aptitude for adapting itself to the varying demands of the program and is continually introducing incidental effects that are as surprising as they are appropriate.

The Rivoli pictorial, especially edited for this theatre, contains many events of current interest that furnish a short-cut news education.

"Ever Charming" is the title of the elaborate dance number presented by *Thalia Zanou, Vera Myers* and *Paul Oscard*, under the direction of *Paul Oscard*.

"The Jucklins" is the important film item and it is well acted and directed. Its unique feature is a school fight that has so many tense and colorful moments that it evokes comparison with the "Birth of a Nation." In addition, there is a spirited court trial in which southern negroes, wily lawyers and innocent heroes contend for justice. The story of the picture concerns the dual adventures of two brothers who fall in love with two sisters, but who meet many misfortunes because of untoward circumstances, and great differences in wealth and position. At an unexpected moment a murder occurs, a crime so mysterious and peculiar that it leads to the arrest of a man who is innocent, yet involved. Though the situations are tense, there is plenty of humor, much of it supplied by groups of fighting roosters, who cackle and fight in a ludicrous manner.

Mary Fabian, soprano, gives a beautiful interpretation of *Pace, Pace*, from "La Forza del Destino." The Sunshine comedy is comically entitled "His Noisy Still" and it gets an immediate laugh with its opening,—a droll silhouette view of life in a boarding house, with all the lodgers going through their early morning dressing and athletic exercises. Some of the trick photography is especially funny.

Firmin Swinnen closes the bill with an elaborate organ solo, *Fanfare*, by Giraud. SOBEL.

* * *

THE STRAND

Good Program Surrounds Feature Picture

Vocal and instrumental music and a diverting motion picture furnish the chief entertainment at the Strand this week where the Strand Male Quartet and the new picture, "The Truth About Husbands," are the chief features.

The opening number is *First Rhapsodie Roumaine*, by *George Enesco*, which the skilled Strand orchestra plays well, under the discriminating direction of *Carl Edouarde*.

The Strand Topical reviews, reveals as usual, a brief record of the world's most interesting activities, with plenty of variety to appeal to the most jaded newsreader.

"The Jucklins" at the Rivoli—Good Program at the Strand—Dorothy Gish at the Rialto—Pola Negri at the Capitol

The numbers by the Strand Quartet are entitled "At the Fireside," and they include such melodious favorites as *Juanita*. It was only after many hearty encores that the quartet was able to effect an exit.

In "The Truth About Husbands," *Kenneth Webb* again demonstrates his originality as a director. This picture, in fact, rivals his last Barrymore production, for it has just as many pulsating moments and just as many ingenious photographic situations. The story is based on "The Profligate," by Sir Arthur Wing Pinero. In this story, the hero deliberately marries an heiress though he knows that he has wronged a noble girl. His sin, however, affects him seriously and though he is tempted after his marriage, he remains true to his duties as a husband and friend. Into the main plot there are introduced two other love stories of distinctive interest, furnishing the occasions for much skillful acting. *Mr. Webb's* management of the elaborate banquet scene, with its dancers, guests, and oriental orchestra is one of the outstanding features of the picture.

Mention must be made of the able acting of *Anna Lehr, H. E. Herbert*, the handsome hero; *Elizabeth Garrison*, the hard-hearted social leader; beautiful *May McVoy*, and talented *Lorraine Frost*.

Mary Mitchell pleases with *The Song of Songs*, a beautiful soprano solo, while the hilariously funny presentation of "Convict 13" evokes scores of laughs as a result of the comic experiences of *Buster Keaton*.

O. K. is our verdict for the Strand bill of this week. SOBEL.

* * *

THE RIALTO

Bright Comedy and Classic Melody Provide Pleasing Variety

Dorothy Gish's admirers turned out in full force Sunday and filled the Rialto auditorium to overflowing. As "Flying Pat" (the title of her latest Paramount film venture) she appealed to the sense of humor of all, the wee ones not excepted, their shrill peals of laughter proclaiming their enjoyment of Dorothy's ludicrous grimaces and gestures.

J. W. Curtis as a typical "Kentucky Colonel" offers a flask of some sort of liquid to George B. Seitz in the Pathe serial "Pirate Gold"

"Flying Pat" is so chock full of comedy and funny situations that it quite defies description, except to say that it is one good laugh after another. *Dorothy Gish* proves herself not only an irresistible comedienne, but a very brave little lady as well. An excellent cast is seen in support of the star with good looking young *James Rennie*, the hero of "Spanish Love," in the role of the husband of *Miss Gish*.

The Rialto Orchestra aroused unusual enthusiasm by its splendid rendition of Franz Suppe's overture, *Morning, Noon and Night*, as did that wonderful basso profundo *Emanuel List*, who sang Diaz's *Arioso de Benvenuto*, in a key seemingly many fathoms deep, while *Sasha Fidelman gave a much appreciated* violin solo of Kreisler's *Caprice Viennois*.

Of unusual beauty was the natural tinted Bruce American Scenic "Mountain Sailing," showing the affinity between skies and mountain lakes, in serene and cloudy weather.

The Rialto Magazine, showing current events, gives brief views of the King and Queen of Belgium on their recent visit to Brazil; the Statue of Liberty as seen from different angles; ruins of the recent Baltimore hotel fire; excerpts from Charlie Urban's Movie Chats, showing the unreasonableness of the high cost of living; the ceremonies marking General Obregon's election to the Presidency of Mexico; the good things Santa Claus has put in the department stores for the kiddies and numerous other events.

Buster Keaton, in his latest comedy, "Convict 13," was highly amusing as a golf novice, who, after being knocked unconscious by a golf ball, dreams and enacts a travesty on prison life. ELITA.

* * *

THE CAPITOL

Musical Program Made Secondary Consideration

They are making quite a program fuss at the Capitol this week about the *Pola Negri* feature film, "Passion," which is nothing more than another photoplay version of "DuBarry." As the film is quite a pretentious affair the Capitol omitted some of its usual musical and picture side units and went in heavily for a special prologue, which was conducted by *Erno Rapee*, the Capitol orchestral conductor, ably assisted by the orchestra, the Capitol Ballet Corps and the Capitol ensemble.

There was special scenic investiture, stage embellishment and costumed ensemble with special dancing by *Mlle Gambarelli* and *Alexander Oumnasky*. These terpsichorean artists appeared to splendid advantage.

Considerable interest was attached to the film presentation of "Passion," which is not only a gorgeously produced affair, but is capably acted, with *Pola Negri* doing some exceptionally fine work. She has personality and ability and knows how to wear clothes.

The program carried no other names, but especial mention should go to the man playing the Duke of Choiseul (Minister of State) for he is a consummate actor and plays with rare skill and feeling. Splendid work was also done by the man enacting the difficult role of Armand De Foix. But to *Pola Negri* as Jeanne Marie Vauvernier, who later became the Countess DuBarry, goes the palm for acting and she is entitled to all the prominence in the program billing.

The picture was produced with details carefully worked out and whoever directed it deserves credit for his wonderful success.

Next week the Capitol will present *Madge Kennedy* in "The Girl With the Jazz Heart." VANCE.

SCREEN NEWS OF THE WEEK

BLUE LAW AGITATORS PLAN OFFENSIVE AGAINST CONGRESS

Committee of Education to Be Objective of Wide Campaign

DR. WILBUR F. CRAFTS of the International Reform Bureau, one of the leading lights in the reform movement, states, it is reported from Washington, that he expects to get $1,000,000 to wage the blue law fight.

The lobby of the bureau has voted to rescue the moving-picture industry from what it terms "the hands of the devil and 500 un-Christian Jews" and "convert it into an instrument for propagation of the Bible."

The first step in removing the "menace of the movie," Dr. Crafts told reformers at the final session of their three days' conference, was an appeal for aid of the Catholic Church and, having secured "that powerful ally," to go into Congress, backed by every Christian church and reform organization in the country.

"That's the only way we will ever defeat the $40,000,000 slush fund the movie men have come to Washington with," said Dr. Crafts. "This bill to Christianize the movies has twice been reported favorably by the Committee on Education in Congress. Representative Fess is Chairman of that committee.

"Get out after Fess. Set the wheels of the International Reform Bureau in motion. Stampede Fess's committee. Bombard them with letters and telegrams. Let them flood into Washington from every Christian of every denomination in every city, big and little, in the country. Exert every bit of pressure we can command and it won't take that Fess and his committee long to give us what we want."

The Puritan Sunday, the blue laws and restrictive censorship on films were attacked last Sunday night at a meeting of the Catholic Actors' Guild in the Hudson Theatre. Criticism of the efforts of reformers to restrict, censor and censure the theatrical and photo-play producers and productions was heartily applauded.

Raymond Hitchcock said, amid laughter, with reference to Puritan and the Puritan's Sunday:

"They landed on Plymouth Rock. Oh, how different it might have been if Plymouth Rock had landed on them."

Both Wilton Lackaye and William A. Brady were cheered when they suggested that legitimate actors give their hearty support to the motion picture industry in its battle against "Blue Sunday" and against restrictive censorship legislation.

Obtain Big Structure at Irvington for Studio

Charles Urban has acquired the building at Irvington-on-Hudson, originally erected for the use of the Cosmopolitan Magazine and will make it the home of the Urban Motion Picture Industries, Inc., and the Kineto Company of America.

The Kineto Company of America is the publishing organization of the Urban motion picture chats, review, the science series, the world travel series and all the other series of one-reel pictures which will eventually form "The Living Book of Knowledge," an encyclopedia in motion picture form.

. . .

Britain Lacks Theatres

The most serious problem confronting the British exhibitor today is the lack of high-grade theatres, in the opinion of John Cecil Graham, managing director of the Famous Players-Lasky British Producers, Ltd., who came to New York from London last week on his annual business trip. Approximately 1,500 new theatres, he declares, must be built before the competitive exhibition of motion pictures can be undertaken on the scale which will best appeal to the British imagination.

. . .

Sending Company to Canada

The Goldwyn company, which is making the picture from Katherine Newlin Burt's new story, will soon leave for Canada to take exteriors. Reginald Barker is directing this picture, which went into production under the working title of "Snow Blindness."

To Be Sent to England

Reports of "Life," the W. A. Brady film, have spread to England, as Sir William Jury has made known he would like to look the film over and requested that a print of the film be sent on the first boat leaving for London. Sir William, it will be remembered, purchased the rights to "The Whip," a Drury Lane melodrama, and did so well with it he is eager to see "Life," which is not unlike "The Whip."

. . .

Newest Fox Production

The newest Fox production is "Blind Wives,' a picturization in episodes from Edward Knoblock's play, "My Lady's Dress." This play was produced several years ago and proved a novel exposition of the eternal feminine and her frivolities and frailties. Estelle Taylor and Marc McDermott play the leading roles in the film version.

. . .

To Be Given Credit

Every cameraspondent of the World's News Pictures who obtains exceptional views of news events will be given credit on the screen for his work, according to an announcement from the *World* this week. This is the first time any news picture organization has recognized the cameramen's part in the issuance of a news reel.

. . .

Namara in New Film

"Stolen Moments," a feature photoplay, starring Marguerite Namara, will be released by the Pioneer Film Corporation next month. The picture has been directed by James Vincent.

HALLAM COOLEY

Who plays one of the principal roles in American's film version of Browning's "A Light Woman"

Powell Active Abroad

Director Paul Powell has begun active work on his first production for the Famous Players - Lasky British Producers, at their London studios. The story, by E. Phillipps Oppenheim, has been adapted for the screen by Margaret Turnbull, under the title, "The Mystery Road," and a strong cast has been engaged for the production, including Marion May, a brilliant young Russo-Italian star, David Powell, Mary Glynne, Percy Standing and Ruby Miller.

. . .

"East Lynne" Being Filmed

"East Lynne" is on its way to the screen. Hugh Ballin is now making this classic at a studio on West Thirty-eighth street. It is Mr. Ballin's second production. Mabel Ballin will play the leading role, that of Lady Isabel. Edward Earle will assume the opposite role, with Henry G. Sell as the villain. Also in the cast are Helen Spaulding, Jewel Baroni, Violet Mack and others.

. . .

Hayakawa's Cast

Tsuru Aoki will support Sessue Hayakawa, her husband, in his next feature. Myrtle Steadman, Henry Herbert, Andrew Robson, Harold Holland and Carrie Clark Ward are the other prominent players in the supporting cast. Colin Campbell, assisted by George Bertholon will supervise the direction.

. . .

Busiest Goldwyn Player

No player at the Goldwyn studios in Culver City, Calif., has had a busier year than has Tom Moore during 1920. During the twelve months Mr. Moore has made six pictures and is nearing the end of the seventh.

. . .

Fred Stone's Plays in Films

Charles Dillingham has arranged for motion pictures to be made of the outstanding features of each of the six productions in which he has starred Fred Stone, now appearing in "Tip Top" at the Globe Theatre.

M. P. D. A. DINNER

Many Notables Delivered Important Addresses

The fourth annual M. P. D. A. dinner was held Tuesday evening, Dec. 7 at the Biltmore, in view of the addresses delivered, one of the most important film functions ever held.

The proposed blue laws were the chief topic of discussion among the speakers. There were a number of interesting talks, conspicuous among which were those of Wm. A. Brady, president of the National Association, who forcibly dwelt upon the importance of an aggressive attack by the motion picture interests to offset the propaganda and conspiracy being carried on in behalf of the proposed blue laws. He emphasized the need of clean pictures to prevent the blue law promoters from getting ammunition for the warfare.

Augustus Thomas was the toastmaster. Dr. Frank Crane was an interesting talker, and among others who made excellent addresses were F. H. La Guardia, president of the Board of Aldermen; Everett Martin, of the National Board of Review; Lesley Mason, of the Exhibitor's Trade Review; Sophie Irene Loeb, of the Child's Welfare League; Sydney S. Cohen, of the M. P. T. O.; State Senator Jas. L. Walker, who closed the evening with a splendid appeal that the industry take no apologetic attitude, and James Vincent, president of the M. P. D. A., spoke favorably of what the future held for the director.

One of the features of the evening was the presentation of a number of original songs, with the composer, Hallet Gilberte, at the piano. There was also at the opening of the affair a clever paraphrase of Hamlet's speech to the players delivered by an actor in costume. Chas. Miller was chairman of the committee in charge and was assisted by George Irving, Charles Giblyn, Ashley Miller and J. Searle Dawley.

. . .

Film Industry Unites to Fight Blue Laws

Producers and distributors of motion pictures and representatives of the 12,000 exhibitors in the country, have united to fight the blue menace. Sessions at the Hotel Claridge are to extend over several days. William A. Brady, president of the National Association of the Motion Picture Industry, and Sydney S. Cohen, head of the Motion Picture Theatre Owners of America, declared that all branches of the business were determined to present a united front to the advocates of Sunday blue laws and a Federal film censorship. A complete line of action will be decided upon within the next two or three days.

. . .

"Little Miss Charity" in Films

"Little Miss Charity," having been a comedy as "Not With My Money," and a musical comedy under its present title, is to be made into a motion picture under the title "Angel Town."

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

SCREEN NEWS OF THE WEEK

IS THAT SO!

ETHEL CLAYTON will return to California shortly before Christmas, and after the holidays will begin work under the direction of Joseph Henabery on "Sham," adapted from the play by Elmer Harris and Geraldine Bonner.

John Wenger, Art Director of the Capitol Theatre, wishes to announce that he has opened a studio in the Rodin Studio Building, at 200 West 57th street.

Albert J. Parker, who has been directing Norma Talmadge, has just signed a contract to direct Special Productions for Joseph Schenck.

Barbara Castleton is back in films. She expects to be featured in a new play on Broadway early next year.

Two large oil paintings of *Pola Negri,* the famous continental star who makes her first appearance in America in "Passion," have been painted by John Louis O'Neill and placed on exhibition in the lobby of the Capitol Theatre.

Gordon H. Standing has temporarily forsaken the silent drama to play a part on the speaking stage in a Barrie playlet, called, "Half an Hour," to open in New York in January.

Frank C. Badgley, who is playing a prominent part in the cast supporting *Marguerite Clark* in "Scrambled Wives," has been elected National President of the British Great War Veterans of America. The election took place at the annual dinner of the organization.

Beulah Frances Miggins, infant daughter of *Michael M. Miggins,* of the William Fox West Coast forces, appeared in screen productions when she was ten weeks old. Her first role was in a *Virginia Pearson* production. Her parents let their infant be "carried on"—and in films, for the most part of the time, she has been carrying on ever since. She is two years old now. Her father is an assistant to *Director J. Gordon Edwards.*

Robert Anderson, who has been making two-reel comedies for Universal on the Coast is in New York.

"Partners of Fate" is the title and Dec. 12 release date of *Louise Lovely's* next picture for Fox.

The *Hobart Henley* production starring *Conway Tearle,* has been permanently titled "Society Snobs."

George Archaimbaud will direct *Elaine Hammerstein* in her next Selznick picture "The Girl From Nowhere."

George L. Cox directed American's forthcoming Special, "'Sunset' Jones," a drama of the West.

Jane Novak, who met with considerable success as a result of her characterization in "The River's End," Marshall Neilan's first independent production, has just signed with this producer.

Charles West also returns to the Neilan studio in "Not a Drum Was Heard."

Hy Mayer is sailing on his nineteenth or twentieth annual professional visit to Europe.

Charles Ascott is playing "Davy," a dope fiend, in the feature picture "Determination."

Two more actresses from the legitimate stage have joined W. K. Ziegfeld's list of players. *Carol Ray* and *Camilla Lyon,* who are in "The Mirage," have been added to the cast of "The Black Panther's Cub," the first of the Ziegfeld films starring *Florence Reed.*

Milton Sills, Ora Carew and *Nigel Barrie* have been selected for Metro's production of "What Is the Matter With Marriage?"

Viola Dana will have the services of two directors instead of the customary one in the production of "Sorrentina." The work has been assigned to George Probert and Al J. Kelley.

Grace Valentine has been engaged to act in the film, "A Man's Home," which Selznick will produce.

Winifred Westover has been engaged by Myron Selznick to play the leading feminine role in "The Fighter," starring *Conway Tearle.*

BEBE DANIELS

Realart star whose latest picture, entitled "Oh, Lady, Lady," is to be seen at the Rialto Theatre next week

"Their Mutual Child" Ready

"Their Mutual Child" is the latest "Flying A" feature ready. The story is by P. G. Wodehouse. The cast includes Margarita Fisher, in the leading feminine role; Nigel Barrie, Margaret Campbell, Master Pat Moore, carrying the title role; Harvey Clark and others. The film was directed by George L. Cox.

• • •

William Farnum's Next

December 12 is the date set for the next William Farnum screen production under the William Fox banner. The new entertainment is an original story by Clyde C. Westover entitled "The Scuttlers." J. Gordon Edwards directed. Jackie Saunders is playing the leading feminine role opposite Mr. Farnum.

Unable to Pick Beauties

E. O. Hoppe, the noted English artist-photographer, who has just come back to America, declared this week at his studio, 130 West 57th street, that he had been unable to pick America's most beautiful women. This, he said, was because of the many diverse types of beauty in this country of many nationalities, whereas in England the Anglo Saxon type was the only one to be considered. Lady Diana Manners who is to appear in pictures under the direction of J. Stuart Blackton, was selected by Mr. Hoppe as England's most beautiful woman.

• • •

Herbert Brenon Starts Work

Herbert Brenon has begun the direction of Norma Talmadge in "The Passion Flower," the stage production in which Nance O'Neil won such success. Mr. Brenon has in his cast besides Norma Talmadge, Courtney Foote, Natalie Talmadge, Robert Peyton Gibbs and Harrison Ford.

Texas Bans Sunday Films

The State Court of Criminal Appeals in Texas, has handed down a decision which declares that Sunday picture shows, where admissions are charged, are illegal. The same applies to Sunday baseball

• • •

Rapf a Producer

Harry Rapf has resigned as production manager for Selznick Pictures Corporation, effective Jan. 1, to become an independent producer. He plans to make six pictures a year.

• • •

Chaplin to Stay in Films

Charles Chaplin has issued a denial of rumors that he would forsake the screen. He left for California a week ago to begin work on a new picture.

SEEKS MONEY HERE FOR NEW FILM CO.

French Movie Magnate Has Big Plans on Foot

Andre Himmel, a Frenchman who organized the Franco-American Cinematograph Company, which is capitalized at $100,000,000 and which proposes to develop the motion picture industry of Europe, has arrived in New York. Mr. Himmel has interested in the project many American capitalists, who are said to have subscribed $5,000,000 of the total authorized capitalization of the company.

While the company has been only organized since July 22 of this year, extensive theatrical properties have already been acquired in Paris and the Colombes race track at Colombes, France, has been purchased to be used as the site of a movie city which will be founded on the lines of Universal City in California.

The company will not only engage in the motion picture industry, but will also enter the vaudeville and legitimate theatre field in Europe.

• • •

Pathe's January Features

Pathe announces a group of four big feature attractions for the month of January. These include Blanche Sweet in "That Girl Montana," H. B. Warner in "When We Were Twenty-One," both Jesse D. Hampton productions, "The Sage Hen," an Edgar Lewis special, which marks the return to the screen of Gladys Brockwell, and "The Killer," produced by Benjamin B. Hampton from a story by Stewart Edward White.

• • •

G. M. Anderson to Return

G. M. ("Broncho Billy") Anderson is coming back again as a producer, according to a report from Los Angeles. He is forming a new producing company which will make comedies, westerns and serials.

Anderson would not talk definitely about his plans, but stated that he would not appear personally in the pictures.

• • •

Ruth Roland's Next

Ruth Roland, whose next serial for Pathe, "The Avenging Arrow," will be an adaptation of a novel by Arthur Preston Hankins, has passed the half-way mark in the filming of the picture, which is now in production at the Robert Brunton studios with W. S. Van Dyke as the director.

• • •

"Queen of Sheba" Completed

The "Queen of Sheba," the Fox spectacular film drama, upon which months of hard work and thousands of dollars have been expended, was recently completed in Los Angeles. Betty Blythe and Fritz Leiber are the featured players. No release date has been given.

• • •

New Selznick Series

Martha Mansfield and Conway Tearle are to be starred in a series of Selznick pictures. Miss Mansfield and Mr. Tearle will each make four productions in their first series.

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Coffee without waste

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would be destroyed by a hairy skin. Long ago a famous French chemist, Dr. X. Bazin, provided the means to banish this reminder of our jungle ancestry. His depilatory, X-BAZIN, cannot be improved upon. It is a fragrant powder, antiseptic, non-irritant; quick and thorough in effect. Satisfaction or your money back.

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for removing hair

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My picture shows the "Bob" charm. How did I get it? I sent a strand of my hair with $10.00 and it was promptly sent—Postpaid. I'm as happy as a child with a new toy and I never looked so well—You'll like it, too.

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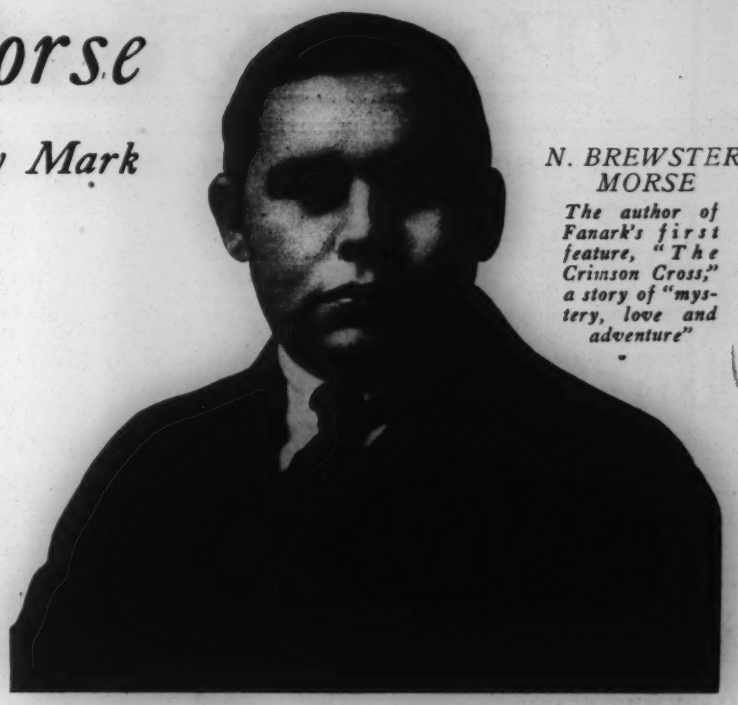
N. Brewster Morse Writes Ideas

By Mark



N. BREWSTER MORSE

The author of Fanark's first feature, "The Crimson Cross," a story of "mystery, love and adventure"

HIS name is N. Brewster Morse. He's a writer. He has ideas. He's original. He's chockful of picture stories and those he has written have been a glorious success. He wrote "The Crimson Cross" which George Everett directed as the initial production of the Fanark Corporation. So original, novel and clean was the theme of "The Crimson Cross" that the executives of the Fanark organization immediately arranged

That Fanark's Second

picture should be from Morse's vibrant pen. And there will be others from Morse's brain as he is under a nice, lucrative contract to write exclusively for Fanark. Morse is a young writer and has spent most of his life in New York. He obtained an education in the New York schools and was graduated from Berkeley Irving with high honors. What days were not devoted to study and recreation, for Morse believes that all study and no play makes Jack a dull boy, were lived in Milford, Pennsylvania, where his love for the outdoors made him a natural sleuth for film locations. He has been a "movie fan" almost from the time he was born for he knows more about screen celebrities and their past and present works than the historians. In signing with Fanark young Morse is encouraged to the point of personal enthusiasm over the way that organization is backing him up in his style of writing and accepting his stories almost word for word as he turns them in.

Morse writes directly

For the Screen

and in continuity form, being perhaps one of the very first who ever typed off a full, realistic screen narrative in the latter shape and not giving it to the director in the regulation synopsis form. It was not many months ago that young Morse was tramping merrily over hill and dale with a chum of his—a young man then in the employ of the Famous Players Company—and it was Morse's knack of knowing where great locations could be picked made an everlasting hit with his pal with the F-P forces. It was this chummy association between Morse and his friend that resulted in Morse placing his first big picture, namely "His Brother's Keeper," which was placed upon the market as an American Cinema "special." From more than one source we had been impressed with the line of action that had been mapped out by Fanark as one of the newest film producing organizations along Broadway and we knew that "put briefly the Fanark ideal is to produce clean, wholesome, uplifting pictures, with a big story interest." After talking with Author Morse for a few minutes we realized that it was going to have the heartiest endorsement imaginable from him upon the "big story interest" as well as the following up minutely of the "clean, wholesome uplifting pictures" with themes and ideas that were just what the doctors of the Fanark ordered and would order while Fanark lived. Morse told us that he was heart and soul in the Fanark ideals and that he had all the confidence in the world in both the executives and Director Everett.

Re his first subject

That Everett Accepted

it was sold to the Fanark directing genius while Everett and Morse were riding upon a train. The men conversed exhaustively upon different subjects that ran mainly to pictures, with Morse outlining a story that struck Everett as just the very idea for a big screen theme and the upshot was that the Fanark accepted "The Crimson Cross." In getting Author Morse to say a few things regarding his film work to DRAMATIC MIRROR & THEATRE WORLD readers we owe Merritt Crawford, of The Screen Bulletin, a debt of gratitude. It was in Crawford's office that Mr. Morse expounded some interesting ideas—Morse apparently having ideas to burn and all of them sound and logical. He also told us that his second Fanark story would be entitled "The Strength of the Weak" of which Mr. Everett has full personal directing charge.

"Our ideal," said Mr. Morse,

"Is to Produce Pictures

that are not only new and novel, but which set forth in a stirring series of scenes, a story replete with rapid-fire action. Above all, the story must have something to say, must carry with it some big idea which will be valuable to all who see it. There need be no deprecatory head shakes because Fanark pictures will have a message to set forth. Every picture, fundamentally, has some sort of a message. It has to have in order to be a picture. Therein lies the weakness of many screen stories of today. They are too shallow, built on too flimsy a foundation. Why are many of our foremost producers and directors now coming out with statements branding the sex theme and other equally morbid subjects as bad business and bad entertainment? Fanark means clean, wholesome pictures. That is what our trademark—the lamp—means. Our first production, 'The Crimson Cross,' is the epitome of that ideal. George Everett, the director, produced this picture with great skill and unusual sympathy, not only because of his thorough knowledge of dramatic and stage technique but also because the Fanark Corporation found in him a man whose ideas and ideals ran parallel to their own.

"The same thing may be said of the all-star cast in this special. Edward Langford, Marian Swayne, Van Dyke Brooks, Eulalie Jensen, William E. Hallman, Augustus Phillips, and Archie Clark, were selected not only because they were notable stage and screen artists, but because they were as one in their belief that the Fanark ideal is worthy of picturizing.

"'The Crimson Cross' is a story of hypnotism and crime, romance, suffering, and final happiness. There is an

Abundance of Action

in this picture, but woven in with this action there is a message which—so critics have said who have seen the picture—vividly and powerfully presents the lesson of how hypnotism reacts most harmfully on both the hypnotist and the victim alike.

"And so in 'The Crimson Cross,' when the famous young detective persists in using hypnotism in his work, despite the warnings of the metaphysician that hypnotism is wrong, he meets with what proves

A Terrible Revelation

directly affecting his life, the life of the girl who loves him, and the lives of many of his friends.

"Here is a message to 'get across,' a big message. But it is not flashed on the screen in didactic and wearisome subtitles. No! It is shown in quick fire action.

"Fanark believes in stories of mystery, love, and adventure. But we also believe that like the human skeleton, a story can be developed in such a way as to be different.

"Every human being, in skeleton form, is alike. So is a story. There are only about thirty-six different plots in the whole wide world. The question is, then, how to dress up and

Develop the Story

in such a way as to make it novel and different.

"Only by a careful study of human nature and of unusual angles of life, can material be obtained for such stories.

"Some one has said that 'fact is stranger than fiction.' But even when 'fact is stranger than fiction,' the fact results from a source which, interpreted, may be a message of the greatest import and interest.

"The Fanark ideal strives to set forth in artistic, wholesome, uplifting pictures, filled to the final 'close-up' with action, a message that is interesting and also worthy food for thought."

Morse told us

That Few Changes

were made in the Fanark picturization of his story as originally laid out for its publication. Morse appears to have the utmost confidence in his picture bosses and now that they have put on the screen an original idea of his without distorting it Morse is all the more enthusiastic about the carrying out of the Fanark ideals as outlined in different statements given out to the press and trade by the Fanark Corporation. Try as we could in an effort to get Morse to talk more about himself he would switch the personal thing to exuberant and praiseworthy remarks about the Fanark and Director Everett.

He said, "Harmony is the keynote of the Fanark work. There is absolute harmony between the main executives, the director, the author and the cameraman. Results of the best type are bound to come as a result of that sort of happily blended endeavor and I am certainly happy and proud to be associated with such a combination.

"In addition to writing I have also offered to lend every personal assistance to Fanark in getting the best 'locationists' and have always taken a deep interest in the general direction of a picture. Not that I aim

For a Directorship

but I know that there is a better opportunity for the author when he has just more than a hearty acquaintanceship with the making of films.

"I know it is hard work to get a picture ready for the screen, but I take personal pleasure in the writing as well as visiting 'locations,' and being near the studios when the camera is shooting away for dear life. I have all kinds of story themes in mind that I hope may eventually find their way to the picture sheets.

"I have received nothing but the highest encouragement from Fanark."

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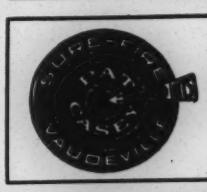

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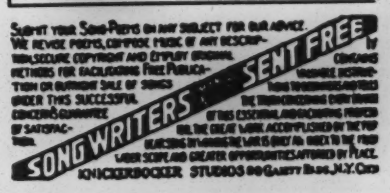

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"Brewster's Millions"

(Continued from page 1171)

at the sight. Hastily he seized bill after bill, cramming them into his pocket, arriving at last at the grip, which he closed, and, with the bag in his hand, started hurriedly but quietly back towards the dining room and disappeared. Monte, peering through the curtain, registered his delight, and when he was sure that the burglar had made his escape safely, came back to his grandfather. "It's all right now. You can make as much noise as you please."

Brewster Lost No Time

in starting his tirade. He was interrupted by a messenger boy bringing an envelope to Monte. It was rather a bulky envelope at that, and as the young man opened it to his infinite disgust he found his ubiquitous God o' Luck again staring him in the face. Just as the messenger boy was about to depart through the curtains of the drawing room, the burglar backed in, his hands in the air, followed by Peggy, with the grip in one hand and a revolver in the other. The burglar sat dejectedly on the seat. Peggy handed the grip to Monte. Then from her pocket she removed the necklace which he had presented to Barbara. Monte took them both with an expression of hopeless resignation. "You've spoiled my entire evening," he said sadly to Peggy, who looked at him with mingled astonishment and disappointment.

The barometer of Monte's fortunes

Was Agitated

considerably through the months that ensued, and he was making a strong impression on the unearned increment, while even the principal was beginning to show healthy depreciation.

As his Grandfather Brewster arrived at his grandson's office one day he found an auction in progress. There were a few people present buying, and a sign behind the auctioneer read: "No articles sold when final bids exceed Five Dollars." Accompanying the elder Brewster were two doctors, and the former approached Mac, whose countenance betrayed his worry, with a questioning glance. "No hope," said Mac. "Monte is down at the dock, where he has engaged an expensive yacht for a month's cruise!"

"The young fool!" answered Brewster, and turned to the physicians to explain. They nodded their heads sagaciously.

"There is no doubt of it," said one, a famous alienist. "Your grandson's brain must be affected."

(To be continued next issue)

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DOLLARS AND SENSE

By INVESTOR

The Best Informed Financial Writer of the Country Tells of Market Conditions and Offers His Services to Mirror Readers

BY the time this article appears we shall be on the verge of Christmas. It therefore is my pleasure to wish all my readers the compliments of the season and best wishes for a happy and prosperous New Year. Prosperity is largely a matter of saving—and saving is a habit.

I promised to discuss Two Railroad Bonds that look cheap to me; and I think they offer a nice choice for a Christmas gift to mother, wife, sweetheart, or to one's self. (All the best people give themselves a present each Christmas.)

The first bond I would call to your attention is the St. Louis and Southwestern Consolidated 4 per cent of 1932. These bonds were issued in 1902. The company was authorized to issue $25,000,000, of which $21,591,750 are outstanding, the mortgage being closed. This means the remaining three and one-half million bonds

Will Not Be Issued

and no further indebtedness will be incurred under the mortgage.

The bonds are an absolute first mortgage on 35.47 miles of track, a first collateral lien on 111.34 miles, and a third mortgage on 1,228 miles. Including the prior liens the bonds are outstanding at the rate of $33,000 per mile, which considering the location and condition of the property is rather high. "Outstanding per mile" is the amount of mortgage, we might say, behind each mile of track, but it does not always follow in railroad finance that a high outstanding per mile is really too much.

However this may be, as regards the St. Louis Southwestern, there are one or two features that, to my mind, stamp the issue as one of the most attractive of the second-grade railroad bonds.

For instance, the price; they are quoted around 60½. This gives a yield of 8.80 per cent to maturity, which is big, indeed, especially for a railroad bond. Then, the total funded debt of the company is about $57,441,000, and in its

Report to Congress

the Interstate Commerce Corporation valued the properties at $72,451,000.

Finally the improvement in the earnings of the company in recent months has been almost sensational. For the first nine months of this year, the latest available figures, net earnings increased from $1,562,642 over the same period in 1919, to $5,154,456. At this rate the company will earn its interest charges 2.29 times as against 1.55 times in 1919.

President Herbert, of the company, said the road was returned from the Government in very poor

(*Continued on page* 1188)

An Opportunity of a Life Time for the Bond Investor

With lower money rates in sight, owing to the heavy liquidation in commodity markets, the trend of bond prices is toward the higher pre-war levels, and for that reason investors should not delay their bond purchases, especially as present quotations in many instances offer an opportunity of a lifetime to secure a return of

8% to 10%

This is particularly true of high grade railroad bonds, which are in a position now where they not only afford an exceptional income return, but if held for a reasonable pull, possess unusual possibilities for market profits as well.

Many investment bargains among railroad bonds are listed in a circular on the bond situation which we will send to anyone *free* upon request.

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Dollars and Sense

(Continued from page 1187)

shape, but during the next twelve months at least five million dollars extra is to be expended on new equipment, new bridges, and betterments of all kinds.

The company was incorporated in 1891, and with its subsidiaries, operates 1,783 miles of track mainly in Missouri, Arkansas, and Texas.

The bonds, which are listed on the Stock Exchange, and enjoy a fairly active market, have sold as high as 84½ and as low as 49¾, in the last nine years.

The second bond I recommend is an old favorite of mine, and I have sold quite a few from time to time to customers. It is the Oregon, Washington Railroad and Navigation Company; first and refunding mortgage 4 per cent due in 1961.

These bonds were issued in 1911, in New York and London. Of the authorization of $175,000,000 there are $39,866,144 outstanding in the hands of the public, $79,756,860 reserved for construction and extensions, $23,380,000 reserved to retire

A Like Amount

of Oregon Railroad and Navigation 4 per cent of 1946, and the remainder is either held by the company or by the Union Pacific Railroad Company. The bonds are redeemable at 105, as a whole on any interest date, upon 90 days' notice.

The bonds are secured by a first lien on 780.95 miles of track, and by a second lien on 1,120.58 miles. After the retirement of the Consolidated 4 per cent in 1946, the bonds will be secured by a first lien on 1,900 miles of track, practically the entire system, and become the senior security of the system.

But over and above this, the bonds are guaranteed unconditionally as to principal and interest by indorsement by the Union Pacific Railroad Company, this railroad having acquired control of the Oregon, Washington Railroad and Navigation Company in 1899.

The bonds are selling around 68¾, giving a yield of 6.10 per cent.

In the nine months ending Sept. 30, the revenues show a big increase over a similar period for 1919, but because larger sums than usual have been spent in maintenance and betterments, net earnings show a decline.

The bonds are listed on the Stock Exchange, and enjoy an active market. They have sold as high as 93¼, and as low as 65¼.

The bonds seem amply secured, and the company seems in good shape, and with the guarantee of the Union Pacific behind them the bonds are, in my opinion, a good long-term investment.

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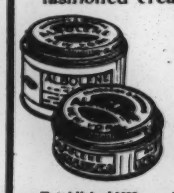

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JANE RICHARDSON, the prima donna in "Pitter Patter," will leave the cast in two weeks. She will take a rest before resuming rehearsals in a new musical comedy to be produced after the holidays.

The music for "The Passing Show of 1920" has been composed by *Jean Schwartz*, and there will also be additional music by *A. I. Goodman* and *Lew Pollock*. The book and lyrics are by *Harold Atteridge*, with added lyrics by *Alfred Bryan*.

Alice Delysia, star of "Afgar," will give a Christmas dinner on the stage of the Central Theatre for the members of the company between the matinee and evening performances on Christmas Day.

Florence Walton, dancer, has been offered a part in the Winter Garden "Passing Show of 1921." The Shubert's have submitted a contract for consideration.

Phil Baker, Ziegfeld's latest addition to the Midnight Frolic atop the New Amsterdam Theatre, was Ben Ali Haggin's guest of honor at a banquet held at Delmonico's Thursday evening. *Raymond Hitchcock* was toastmaster.

Paul Oscard, the young French dancer who has charge of the choreography in the Rivoli, Rialto and Criterion Theatre group has opened a studio at 223 West 70th Street with children as his specialty pupils.

Maurice Baron, whose "Triumphal Overture," was considered second best in the recent prize contest in which Hugo Riesenfeld offered $500 for the best original American overture, will conduct the Rialto orchestra Sunday when the orchestra will play it for the first time in public.

Kolb and Dill after resting on their ranches for a number of months opened at the Columbia, San Francisco, on Dec. 13, in "The High Cost of Loving." It was a big success when they played it before.

Mlle. Marguerite, Spanish dancer in "Honeydew," is the sister and not the wife of *Frank Gill*, her dancing partner, as she believes many people think.

In the next Winter Garden production, "The Passing Show of 1920," *Willie* and *Eugene Howard* will be starred. The *Howards* came under the management of Messrs. Shubert in 1911, the year the Winter Garden was opened, appearing in "Whirl of Society."

Cynthia Brooke who is in "The Skin Game," is an English actress who has to her credit many substantial successes both here and in London.

A. E. Anson and *Hilda Spong* have been engaged by *A. H. Woods* for important roles in "Woman to Woman," a new play by *Michael Morton*.

Evelyn Blanchard and *James Rollow*, the latter a Wall street broker, have collaborated in writing a four-act play, "The Panther and the Lamb," which will be given an early Broadway production.

Donald Gallaher has assumed the role opposite Helen Hayes in "Bab" at the Park Theatre.

Frank Smithson, the stage director, has returned to New York after seven months in London, where he staged a number of revues.

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New Plays

(*Continued from page* 1155.)

Entrikin Rip arouses sympathy at will as easily as mirth. *Mr. Entrikins* performance is in every way admirable. *Amy Hamlin* is amusing as the scolding dame, and young Judith is a person of no small charm as played by *Marie Pinckard. Richard Silvester* lends robustious humor to Nick Vedder. A tuneful setting has been arranged by *Winthrop Parkhurst.* JOHN J. MARTIN.

* * *

"MIXED MARRIAGE"

Ervine's Play Well Presented at the Bramhall

Play in four acts, by St. John Ervine. Produced by Duncan and Peters at the Bramhall Playhouse, Dec. 14.

John Rainey.....Augustin Duncan
Mrs. Rainey, his wife..Margaret Wycherly
Hugh Rainey, his son.....Rollo Peters
Tom Rainey, his son....Barry Macollum
Michael O'Hara.....Harmon MacGregor
Nora Murray.....Angela McCahill

St. John Ervine's "Mixed Marriage," which formed a conspicuous part of the repertory of the Irish Players from the Abbey Theatre, Dublin, was restored—adequately, if not always admirably—to metropolitan favor last Monday night at the toy playhouse called the Bramhall. Its tense conflict between Catholic and Protestant houses in Ireland because the son of one would marry the daughter of the other was given a representation that was thoroughly in keeping with the dramatic and spiritual note so vividly in the mind of the author.

Margaret Wycherly gave a carefully wrought performance of Mrs. Rainey, calling again and again *Sara Allgood* in the role. *Augustin Duncan* was not familiar with all of his lines, but he gave, nevertheless, a rugged portrayal of John, while *Rollo Peters* made a winning sketch of the Protestant lover.

EDWARD KELLEY.

* * *

"DOLLY OF THE FOLLIES"

A Spicy and Suggestive Farce Presented

A. H. Woods' new farce, "Dolly of the Follies," recently rewritten, had its premiere at the Strand Theatre, Hoboken, N. J., by the Blaney Players. Woods' object in trying out this play was to whip it into shape for an early Broadway hearing. The piece as presented needs considerable doctoring up and blue penciling. *Cecil Spooner* as sprightly "Dolly" was truly charming and delightful at all times and never failing to bring out all the humor. *John Milijan,* as the husband, gave a splendid performance. *Edna May Spooner,* as Neera, a hooch dancer, again demonstrated her versatility. CHARLES A. BITTIGHOFER.

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ASK ME

Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

WILL you kindly inform me where I can procure the play called "The Rosary." I desire to present it here with my dramatic club. (Rev.) C. J. SCHILLING,
Bridgewater, S. Dak.

"The Rosary" is not published in play form.

. . .

Would you kindly give me some information regarding stories for acceptance in the Moving Picture Film Companies.

I do considerable writing, and at the present time, have a couple of stories on hand which might suit, but would like to know if for this class of work, the story should be cut down to the main events of the novel in their proper sequence, with as little of the conversation as possible, or are the stories sent in usually as novels, with full description, conversation and details included.

I think you would understand what I mean, as I think the shorter form would be more suitable for the Dramatic work. M. M. MOHRSTADT,
149 King St., West, Toronto.

It would be advisable for you to present your story in short synopsis form, suggesting the action, outlining the characterizations and important conversations. It is possible that the motion picture company which accepts your script will ask you to write the full continuity. Usually, however, they have this continuity written by a member of their own staff.

In any case, a synopsis is more wieldy than a developed continuity and will serve just as well as a basis for judgment by the company's reader.

. . .

Was it Eugene O'Neill who acted in "The Count of Monte Christo?" Where is he living? And where can I get his picture? A. v F.,
Tarrytown.

It was James O'Neill who acted in "The Count of Monte Christo." He is dead now. Eugene O'Neill is a playwright, and is the son of James O'Neill. I suggest that you write Eugene O'Neill at the Provincetown Players, McDougall street, New York, concerning photographs.

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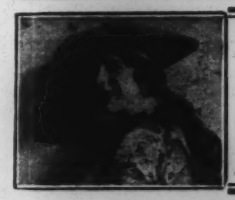

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Out Dec. 23

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Entering Stardom with Universal via the Contest Route

In the above illustrations you will find four girls who have entered the movies and benefitted thru contests. Clara Kimball Young (an Equity Star) and Lois Wilson (a Paramount Star) are known as stars of the first magnitude and yet they started their careers thru just such an opportunity as is offered *you* on this page.

Virginia Faire was found thru a contest and for the past six months has been starring in a series of pictures soon to be released by the Universal Film Company. Gertrude Olmstead has just been decided the winner of a contest conducted by a Chicago Newspaper, Carl Laemmle, president of the Universal Film Co., saw possibilities in this girl and her first year's salary will be $10,000.

How few girls realize the fact that beauty is not the only asset to success on the screen. It is only one of the many points which go to making up a girl's qualifications. The greatest advantage for any girl is ambition.

Use this opportunity of doing the same that others have done. Enter this contest and win one of the three contracts offered by the Universal Film Co.

The unusual features of this contest provide contracts for three girls. In previous contests conducted by other magazines, there has only been one prize. Besides the contracts given to the first three winners practically every girl who enters this contest is assured a strand of genuine Indestructible Nataline Pearls which are valued at $25 in any jewelry store.

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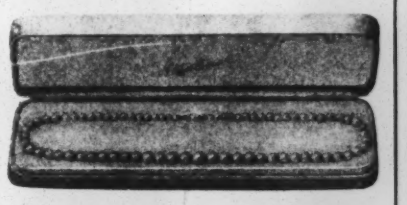

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